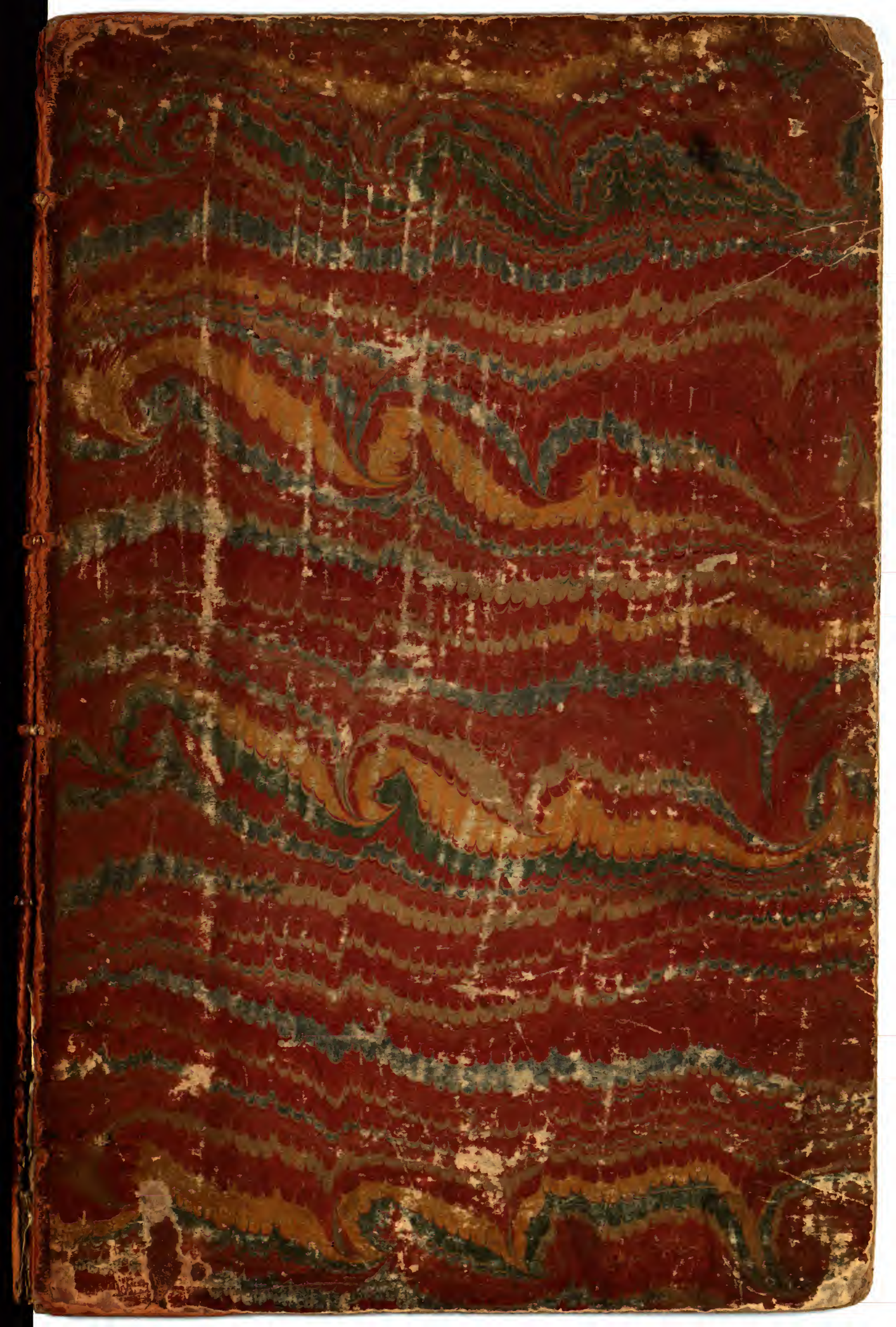

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Being a compleat Discovery of those Arts.

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OXFORD,

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TREATISE
ON
JAPANNING
AND
VARNISHING

Being a complete Directory of Black Arts.

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Fine Wood-Paints, or Pictures,

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and of Painting Mezzo-Tinto-Prints.

Also Rules for

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THE PREFACE

To the Admirers of the Noble Arts of PAINTING, JAPANNING, GUILDING, *&c.*

IF the Antiquity of an Art can advance its credit and reputation, this of the Pencil may juſtly claim it; for although we cannot trace it from its Original, yet we find many valuable Pieces extant in time of Alexander the Great. The Grecians (who always encouraged Learning and Ingenuity) had ſo great an honour for this Art, that they ordained, That Gentlemens Sons and Freeborn ſhould be firſt ſent to a Painting-School, to learn the way to Paint and Draw Pictures, before they were inſtructed in any other thing; Slaves and vulgar hands, by a perpetual Edict, were excluded from the benefit and practice of it: And laſtly, it was enacted, That the Art it ſelf ſhould be ranged in the firſt degree of Liberal Sciences. After them the Romans entertain'd it with great reſpect and veneration; and the Jews, though denied this Profeſſion by their Law, were not wholly deſtitute of Artiſts; for St. Luke (if Tradition may be credited)—was a Painter, as well as Evangeliſt and Phyſitian, and for that reaſon we honour and reſpect him as our Patron and Protector.

The Civilized of all Ages have given it a kind and moſt obliging reception: Candaules King of Lydia purchaſed a Table, whereon the Battel of Magnetes was painted with excellent skill, for its weight in Gold; and King Demetrius, forbore taking the City of Rhodes, leſt in the fire and plunder of his ſouldiers he ſhould have loſt a Picture, which he prized beyond the Conqueſt of the Tovvn. Indeed, they are ſo highly valued by us, that vve think them fit ornaments for our Churches and Altars. The Hollanders reckon their Eſtates and Worth by their pieces of Painting, and Pictures vvith them are ready and current money: in theſe too they diſcover their ingenuity, for you ſhall rarely meet vvith a better joke, than in a Picture. Some femals have alſo been well pleaſed with this Art, which they imagin can heighten and preſerve their beauties; Jezebels, who prefer Art to Nature, and a ſordid Fucus to a native complexion; and tis ſo familiar to meet with theſe walking Pictures, that unleſs we are very circumſpect, we may be impoſed upon with Ixion's fallacy, who embraced a Painted vapour for a Goddeſs. Painting will certainly make us ſurvive our ſelves, and render the ſhadow more laſting than the ſubſtance, when the colours are laid in the right place, and by the Painters hand.

Begging the Muſes pardon, I ſhould prefer a Picture to a Poem; for the latter is narrow and ſhort-liv'd, calculated to the Meridian of two or three Countries, and perhaps as many Ages; but Painting is drawn in a character intelligible to all Mankind, and ſtands not in need of a Gloſs, or Commentator, tis an unchangeable and

universal language. Painting can decipher those mystical characters of our Faces, which carry in them the Motto's of our Souls, whereby our very Natures are made legible. This comely part is the Limners more peculiar Province; and if the beauty and proportion of it can excite our love and admiration, what regard and esteem must we reserve for him, who can so excellently describe both. The Rarities of this Art were never yet so common, as to make them despicable; for the world very seldom produced above one famous Artisan at a time; this Age brought forth a Zeuxis, that an Apelles, and the third an Angelo, as if a particular sprightly Genius was required, and they were to rise from the Phœnix-ashes of each other, or that Men were to be born Painters as well as Poets.

If we duly weigh the merits of the Pencil, we shall find the deference and respect which our Predecessors paid to the Masters of it, was most just and reasonable; and that we our selves ought not to be wanting in gratitude and address. By the Painters assistance, we enjoy our absent friends, and behold our deceased Ancestors face to face: He it is, that stretches out our Eighty to eight Hundred years, and equals our Age to that of our Forefathers. The Egyptian Pyramids and embalming Spices of Arabia, were not sufficient to rescue the Carcass from corruption or decay; and 'twas a grand mistake, to suppose the Ashes of one body could be preserved by the dust of another: Painting only is able to keep us in our Youth and perfection; That Magick Art, more powerful than Medæa's charms, not only renews old age, but happily prevents grey hairs and wrinkles; and sometimes too, like Orpheus for Euridice, forces the shades to a surrender, and pleads exemption from the Grave. Mahomet's is truly the Painter's Paradise, for he alone can oblige with a Mistress for ever young and blooming, and a perpetual Spring is no where to be found but in his Landskip. In fine, what were the Heathen Gods but fancies of the Painter, all their Deities were his handywork, and Jove himself stole his boasted Immortality from him.

Well then, as Painting has made an honourable provision for our Bodies, so Japanning has taught us a method, no way inferior to it, for the splendor and preservation of our Furniture and Houses. These Buildings, like our Bodies, continually tending to ruin and dissolution, are still in want of fresh supplies and reparations: On the one hand they are assaulted with unexpected mischances, on the other with the injuries of time and weather; but the Art of Japanning has made them almost impregnable against both: no damp air, no mouldring worm, or corroding time, can possibly deface it; and, which is much more wonderful, although its ingredients, the Gums, are in their own nature inflammable, yet this most vigorously resists the fire, and is it self found to be incombustible. True, genuine Japan, like the Salamander, lives in the flames, and stands unalterable, when the wood which was imprison'd in it, is utterly consumed. Just so the Asbeston of the Ancients, the cloath in which

which they wrapped the dead bodies, lay unchanged and entire on the Funeral Pile, and preserved the body, when reduced to ashes, from being mixt with common, and undistinguisht dust. Not that tis only strong and durable, but delightful and ornamental beyond expression: What can be more surprizing, than to have our Chambers overlaid with Varnish more glossy and reflecting than polisht Marble? No amorous Nymph need entertain a Dialogue with her Glass, or Narcissus retire to a Fountain, to survey his charming countenance, when the whole house is one entire Speculum. To this we subjoin the Golden Draught, with which Japan is so exquisitely adorned, than which nothing can be more beautiful, more rich, or Majestick: Let not the Europeans any longer flatter themselves with the empty notions of having surpassed all the world beside in stately Palaces, costly Temples, and sumptuous Fabricks; Ancient and modern Rome must now give place: The glory of one Country, Japan alone, has exceeded in beauty and magnificence all the pride of the Vatican at this time, and the Pantheon heretofore; this last, as History informs us, was overlaid with pure Gold, and 'twas but proper and uniform to cloath the Gods and their Temples with the same metal. Is this so strange and remarkable? Japan can please you with a more noble prospect, not only whole Towns, but Cities too are there adorned with as rich a Covering; so bright and radiant are their Buildings, that when the Sun darts forth his lustre upon their *Golden roofs*, they enjoy a double day by the reflection of his beams. These delights would make us call to mind the fictions of the Poets, and perswade us that the Golden Age was still in being, or that Midas his Wish had at length succeeded. Surely this Province was Nature's Darling, and the Favourite of the Gods, for Jupiter has vouchsaf't it a Visit, as formerly to Danae, in a Golden shower.

The EPISTLE to the READER and PRACTITIONER.

WE have laid before you an Art very much admired by us, and all those who hold any commerce with the Inhabitants of JAPAN; but that Island not being able to furnish these parts with work of this kind, the Englisn *and* Frenchmen *have endeavoured to imitate them; that by these means the Nobility and Gentry might be compleatly furnisht with whole Setts of Japan-work, whereas otherwise they were forc't to content themselves with perhaps a Screen, a Dressing-box, or Drinking-bowl, or some odd thing that had not a fellow to answer it: but now you may be stockt with entire Furniture, Tables, Stands, Boxes, and Looking-glass-frames, of one make and design, or what fashion you please; and if done by able Hands, it may come so near the true Japan, in fineness of Black, and neatness of Draught, that no one but an Artist should be able to distinguish 'em. Tis certain, that not only here, but in JAPAN too, there is a vast difference in work: we our selves have seen some that has been brought from thence, as mean and ordinary in Draught, (though the ground-work may be pretty good,) as you can possibly imagine. As for our Undertakers in this kind they are very numerous, and their works are different; some of them have more confidence than skill and ingenuity, and without modesty or a blush impose upon the Gentry such Stuff and Trash, for Japan-work, that whether tis a greater scandal to the Name or Artificer, I cannot determin. Might we advise such foolish pretenders, their time would be better imployed in dawbing Whistles and Puppets for the Toy-Shops to please Children, than contriving Ornaments for a Room of State. 'Twill certainly please us to hear such Ignorants blame this our Publication of an Art, that was not understood by the world: tis unknown, we confess, even to them, and they themselves will find upon examination, that we have discovered more than they ever knew or dreamt of, and in spite of all their Bravado's, will be beholding to our Rules and Patterns: These Pages are so far from exposing our Art, that on the contrary it enhances and raises its esteem and value. These will assist 'em to distinguish between good work and Rubbish, between an ignorant Knave and an Artist,, and put a stop to all the cheats and cousenage of those whiffling, impotent fellows, who pretend to teach young Ladies that Art, in which they themselves have need to be instructed, and to the disgrace of the Title lurk and shelter themselves under the notion of* Japanners, Painters, Guilders, *&c.*

What we have delivered in this Treatise, we took not upon Trust or Hearsay, but by our own personal knowledge and experience do promise and aver, that if you punctually observe them, you must of necessity succeed well; and if any Gentlemen or Ladies, having met with disappointments in some of the Receipts, do question the truth and reality of them, they may for their satisfaction (if it stands with their convenience) see them tried by the Author, according to the very Rules set down; who is in this, and all other Commands, their most ready and most humble Servant.

In the Cutts or Patterns at the end of the Book, we have exactly imitated their Buildings, Towers and Steeples, Figures, Rocks, and the like, according to the Patterns which the best workmen amongst them have afforded us on their Cabinets, Screens, Boxes, &c. *Perhaps we have helpt them a little in their proportions, where they were lame or defective, and made them more pleasant, yet altogether as Antick. Had we industriously contriv'd prospective, or shadow'd them otherwise than they are; we should have wandred from our Design, which is only to imitate the true genuine* Indian *work, and perhaps in a great measure might puzzle and confound the unexperienced Practitioner.*

We know nothing farther that wants an Apology or Explanation; but to these our Endeavours do subjoin our hearty Wishes for your happy Progress and Success, and Subscribe,

YOURS.

ERRATA.

In the Preface, page 1. *line* 4. *for* in time, *read,* in the time. *l.* 20. *for* Magnetes, *read,* the Magneres *l.* 28. *for,* better joke, *read,* better Dutch joke *l. ult.* tis unchangeable, *read,* for tis unchangeable.

In the Book, Page 5. *line* 26. *for,* silver, *read,* silver-dust. *p.* 7. *l.* 25. *for* Smalt, *read* Lake *l.* 45. *for* Sea-green, *read* fine Smalt, *and for,* Greens, *read,* Blews. *p.* 25. *l.* 32. *for,* Müller or, *read* Muller and *p.* 29. *l.* 47. *for,* Venice Turpentine, *read,* oyl of Turpentine. *l. ult. for* Turpentine, *read,* Turpentine-oyl *p.* 36. *after line the* 27. *read* CHAP. XIII. *p.* 40. *l.* 9. *for,* narrow, *read,* many *p* 77. *l.* 16. *for* red, *r.* brown-red. *l.* 16. *after* vermilion, *read,* or.

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THE ART OF JAPANNING, VARNISHING, &c.

EVery Artiſt, who undertakes to treat of his Profeſſion, before he enters on the work, muſt deſcribe the Inſtruments and Materials with which it muſt be performed: and by obſerving this method, thoſe perſons who either for diverſion or advantage deſign to be Maſters of this Art, furniſh themſelves with all things neceſſary after the beſt manner, ſhall lay a good foundation, and may proceed to practiſe with chearfulneſs and ſucceſs. And that no one may impoſe upon you in the Price or Goodneſs of your Drugs; that your Spirits be very ſtrong, your Gums and Metals of the beſt; take this following account, as your only ſecurity againſt all couſenage and impoſture. But before I ſpeak of theſe things which the Shops ſupply us with, I preſume tis convenient to acquaint you with others, that conduce to the compoſition, mixture, and preſervation of the Varniſh, Colours, &c.

And 1. two Strainers are required, made of pretty fine Flannel or ordinary courſe Linnen, in ſhape like a Tunnel, or Sugar-loaf, or a Jelly-bag that women ſtrain Jellies through: one is uſeful for ſtraining your white Varniſh, and the other for your Lacc-varniſh, and Lackers, when you make any.

2. You muſt have two Tin-tunnels; one to uſe with your Lacc-varniſh, and Lacker, and the other for your white varniſh for the ſame uſe.

3. You muſt be furniſhed with ſeveral Glaſs bottles, and Vials ſmall and great, according to the quantities of varniſh you make or uſe; and alſo with Gally-pots of ſeveral ſizes, to put your varniſh in when you intend to varniſh: and for your Blacks, with which other things muſt ſometimes be mixed, Gally-pots are better than any other veſſels to mix your blacks and hold your varniſh, becauſe they are deeper than Pottingers, and not ſo wide, ſo that the varniſh doth not ſo ſoon thicken, for the Spirits in a deep Gally-pot do not ſo ſuddenly evaporate.

4. You ſhould provide ſeveral ſorts of varniſhing-tools, or Pencils, according to the greatneſs or ſmalneſs of the thing you deſign to work. Your varniſhing Pencils are ſoft, and made of Camels hair, and are of ſeveral prices, according to the bigneſs of them: the beſt that I know are ſold in Blackamoor-ſtreet by Clare-market, but you may have them alſo at ſevenal Colour-ſellers in and about London, from ſix-pence to half a Crown or three ſhillings the Pencil.

5. You muſt procure Pencils to draw with, ſmall and greater, Gooſe, little Gooſe, Duck, and Swallow-quills, according to your

work. The longeſt haired Pencils I eſteem the beſt for this uſe; you may have them all at the places aforeſaid.

6. You ſhould get 200 of Muſle-ſhells, that you may have them always in readineſs to mix your Metals or Colours in, as occaſion ſhall ſerve: not that you need uſe the tenth part of them at once, but that you may not be to ſeek when you want; and for change, when your metals or colours, by frequent mixture, ſhall grow dirty, which will be, if you work in Gum-water, as I ſhall hereafter obſerve.

7. You ſhould furniſh your ſelf with Ruſhes, which are called Dutch-Ruſhes, with which you muſt ſmooth your work before you varniſh it; and as you lay your ground of Colour or Black, if any knob or roughneſs appear on your work, you muſt take a Ruſh and ruſh it off; ſo muſt you do as oft as you find any roughneſs or grittineſs upon your work, either in laying your Grounds, or varniſhing it up. You may buy them at the Iron-mongers.

8. You muſt have Tripoly to poliſh your work after it is varniſhed, which muſt be ſcraped, or finely pounded and ſifted. But of this I ſhall have occaſion to ſpeak more largely, when I come to give rules for varniſhing: you may have it at the Iron-mongers.

9. You cant be without ſtore of Linnen-rags as well coarſe as fine, with which you muſt poliſh and clear up your work, as ſhall be ſhewed hereafter.

10. You muſt have Sallet-oyl for clearing up your work, as ſhall be notified in its proper place. All theſe things every Practitioner ought to provide, as being neceſſary to his future performances.

CHAP. I.

A true Character of the beſt Spirits, Gums, Metals, *&c.*

To know a Strong Spirit.

TO make Varniſh you muſt have Spirit of Wine, which muſt be ſtrong, or it will ſpoyl the Varniſh, and not diſſolve your Gums, and conſequently hinder your deſign; for the ſtronger your Spirits are, the better will the Varniſh be; the Spirits only being to diſſolve the Gums, in order to make them ſpread, or lie even upon the work. After it hath performed that work, the ſooner they evaporate the better, and the higher the Spirits are drawn, the leſs flegm or watery parts are in them; and the leſs of watery parts are in the Varniſh, the ſooner it dries, and is fit for poliſhing, is more permanent, and will come to the greater and better gloſs. But this is of little uſe now Varniſh is ſo much uſed; for the Diſtillers have learned by practice and cuſtom to make Spirits that juſt diſſolve the gums, only it requires the longer drying: Yet theſe Spirits that

are

are commonly uſed will ſometimes be too weak, either by neglect or diſhoneſty of the Diſtiller, who hath not ſufficiently deflegm'd or drawn all the watery from the ſpirituous parts. Therefore the beſt way to prove your Spirits, is to take ſome in a ſpoon, and put a little Gun-powder in it, and then ſet the Spirit on fire with a little paper or candle, as you do Brandy, and if it burn ſo long till it fire the Gunpowder before it go out, it is fit for uſe, and will diſſolve your Gums. All pretenders to this Art know this way of trying Spirits, and the damage weak Spirits do the Varniſh: but ſince my deſign is to inform the ignorant and learner, it is reaſonable and neceſſary in this place to inſert it.

To chooſe Gum Lac, *called* Seed-Lac.

The beſt Seed-Lacc is that which is large-grained, bright, and clear, freeſt from duſt, ſticks, and droſs. The Drugſters afford it at ſeveral rates, proportionable to its goodneſs, generally for 14. 16. 18d. the pound.

To chooſe Gum Sandrick.

The beſt Gum-Sandrick is the largeſt and whiteſt, or that which caſts the leaſt yellow. Let it be as free from duſt or droſs as you can. The value of it is commonly 12 or 14d. the pound.

To chooſe Gum Animæ.

The whiteſt, cleareſt, and moſt tranſparent is the beſt, and the price is ſometimes 3, 4, or 5s. the pound, according to the goodneſs.

Venice-Turpentine.

The only directions that can be given for the choice of it are, that the cleareſt, fineſt, and whiteſt is the beſt; and is ſold at 18 or 20d. the pound.

White Roſine.

The beſt white Roſine is white and clear, and purchaſed at 4d. or 6d. the pound.

Shell-Lacc.

The beſt Shell-Lacc is the moſt tranſparent, and thinneſt, and that which (if melted with a candle) will draw out in the longeſt and fineſt hair (like melted wax) becauſe the tougheſt. There are counterfeits, which you muſt endeavour to diſcover by the aforementioned rule. The true may be procured at 18d. or 2s. the pound.

Bole Armoniak.

The beſt Bole Armoniak is as fine as red Oker, and of a deep dark, blackiſh-red colour, free from grittineſs or gravel, and is commonly called French-Bole.

Gum Arabick.

The beſt is clear, tranſparent, and white: you may pick it your ſelf from the Drugſters, but then you muſt pay ſomething more; the common rate is 12d. the pound.

Gum Capall.

The beſt Capall is the whiteſt, freeſt from droſs, and thick dark ſtuff that is incorporated with the Gum. It is of it ſelf a thick whitiſh heavy Gum, and rarely without that dark and droſſy mixture; but that which is cleareſt and freeſt from the ſaid ſtuff is the beſt. The price is 12, 16, or 18d. the pound, according to the goodneſs.

To chooſe Gum Elemni.

The beſt Gum Elemni is the hardeſt, whiteſt, and cleareſt, freeſt from droſs or dirt. It is brought over commonly in the bark or husk of a Tree; which you may take off as well as you can before you uſe it. The Shops can afford it at 4 or 5d. the ounce.

Roſine.

The beſt is the clear, and tranſparent, and clarified. It may be had at 3d. the pound.

Iſinglaſs.

The beſt Iſinglaſs is that which is cleareſt, and whiteſt, freeſt from yellowneſs. It is, if good, worth 3 or 4d. the ounce; you may have it cheaper by the pound. The ſame may be obſerved by other things; for the greater quantity you buy at a time, the cheaper will your purchaſe be.

Gambogium.

The beſt is that of the brighteſt yellow, and freeſt from droſs. Some of it is dirty, thick, and full of droſs: there is difference in the price according to the goodneſs; the beſt is worth 6d. the ounce.

To chooſe Benjamin, or Benzoine.

The beſt is that of a bright reddiſh colour, very like to clarified Roſine, but never ſo fine, freeſt from droſs or filth. Tis as in goodneſs, 4d, 6d, or 8d, the ounce.

Dragons Blood.

The beſt is the brighteſt red, and freeſt from droſs. You may buy it in drops (as the Drugſters call it) which is the beſt. They are made up in a kind of leaf or husk: it is commonly 8d. ſometimes 12d. the ounce, according to the goodneſs.

I have here given you an account of thoſe things and Gums you will have occaſion for in Japanning and Varniſhing, and are all to be bought at the Drugſters at or neer the prizes I have ſpecified; and may ſerve to inform you in ſome meaſure of the Gums, their excellencies and value, but time and practice will make greater diſcoveries. Indeed grains of Allowance muſt be made for their different prizes; for their riſe and fall depends upon the plenty or ſcarcity of them, and varies according to the goodneſs of the commodity. It is not neceſſary to furniſh your ſelf with all, or any part of theſe, but as you have occaſion to make uſe of them: for of

ſome,

ſome an ounce will ſerve you a great while, of others a pound will be uſed at one time; of which you will know more, as I ſhall have occaſion to treat of them in their order. I ſhall now proceed to Metals, which I will alſo give you ſome account of; and firſt,

Of Braſs-duſt, which is commonly amongſt the Artiſts called Gold-duſt.

This cannot be made in England fit for uſe, though it hath often been attempted, but comes from beyond Sea, as the reſt of the Metals do that are good. Germany is the place where the beſt of all ſorts is made. The beſt Braſs-duſt is that which is fineſt, and of the brighteſt and moſt gold-like colour; which you may beſt diſcern, by taking a little on your finger, and ſqueezing it along your finger with your thumb; and if it be good, it will look with a bright and rich luſtre, if bad, it will appear of a dull clayiſh colour, and will never work lively and bright. Several ſorts of this Metal are imported here from foreign parts; which differ vaſtly as to the coarſneſs and fineneſs, and the different ways of working them; As for inſtance, the coarſer ſort will work well with Gold-ſize, which will not with Gum-water; other differences will ariſe alſo, which are ſubject to the diſcoveries of practice and experience. From this difference of Metals proceeds that of the prizes; for ſome are worth 12 or 14s. the ounce, whilſt that others amount to not above 4 or 5s. for the ſame quantity. But theſe are two extremes: the firſt very good, and the other altogether as vile and bad; for there is a middle ſort between both, which is generally afforded, by thoſe that buy of the Merchant, for 8 or 9s. the ounce, which will work well.

To chooſe Silver-duſt.

Some have attempted to make Silver here in England, but none I ever ſaw comparable to that beyond Sea; for that enjoys a lively bright luſtre like poliſhed or new-coined ſilver, (which you may find by ſqueezing it between your finger and thumb) whereas that which we make here is dull, dead, and heavy, and indeed is a fitter repreſentation of a Colour than a Metal; and by compariſon you may find, how the dimneſs of the counterfeit is obſcured by the dazling luſtre of the true. Its price is anſwerable to its goodneſs and excellency, for its loweſt rate is no leſs than 16s. the ounce. But I would not have the price fright any one ſo far, as to prefer cheaper before it, for tis neither ſo uſeful nor pleaſant in the work, and the beſt will go farther than this proportionable to its price. Tis cuſtomary in Japan to uſe ſeveral ſorts of Metals that are corrupted and adulterate, and they are layed too in garments, flowers, houſes, and the like, which makes the work look more beautiful and ſurprizing: theſe likewiſe are vended and ſold for the aforeſaid uſe, and are commonly called,

Firſt, *Green-gold*,

Is a certain corrupted mettle, caſting a kind of a dead greeniſh colour, and is commonly ſold at 6s. the ounce.

Dirty-Gold

Is another kind of corrupted metal, which bears ſome reſemblance to droſſy dirty Gold: it may be purchaſed at 6s. the ounce.

Powder-Tinn

Is Tinn grinded to duſt, of a dull, dark, though ſilveriſh colour; made uſe of in Rocks, &c. Its price the ſame with the former.

Of Coppers

There are three ſorts, Natural, Artificial, and Adulterate.

The Natural is ground without mixture, well cleanſed, and is of the true genuine colour of Copper, and is ſold at 6 or 7s. the ounce.

The Artificial accordingly exceeds the Natural; it is more deep and red, but very clear, and its bright glittering colour ſhews how far it is poſſible for Art to exceed Nature. Tis very rarely procured, or ſold under 10s. the ounce.

The Adulterate Copper is of a thick, heavy, metallick colour, and is commonly uſed to work other metals on, as if that be layed for a Ground, you hatch or highten with bright gold, or other light metal; and ſold at 6s. the ounce.

There is alſo uſed in Japan-work metals, commonly called Speckles, of divers ſorts, as Gold, Silver, Copper, and many other colours, ſome finer than other, and worked according to the fancy of the Artiſt, either on Mouldings, the out or in-ſide of Boxes, Drawers, &c.

Of theſe, thoſe that are uſed in the Indian work, are the Gold, Silver, and Copper, though, as aforeſaid, every one may take their own fancy or humor in the uſe of them. They are made here in England very well, and are ſold each of them much at a price, 5 or 6 ſhillings the ounce, according as they are in fineneſs. So that what I ſaid concerning the rates of Gums, will hold good here alſo, That a glut or ſcarcity of theſe enhances or abates the price; but generally theſe are expoſed to ſale at the rates I have affixed to each of them. Theſe are ſold by great quantities by ſeveral Merchants in London; and in leſſer, by as many. I ſhall only mention two, viz. a Gold-beater, at the hand and hammer in Long-acre; and another of the ſame trade, over againſt Mercers-Chappel in Cheapſide.

Having given you an account of Gums, and Metals, I ſhall briefly run over the Colours, which formerly our ignorant Engliſh and French Practitioners uſed to mix with their Japan-work, but improperly; for the true natural Japan-work, ſo called from the Iſland of that name, did ſo far ſurpaſs all the painting of Bantam, and the neighbouring places, in goodneſs of black and ſtatelineſs of draught, that no fidling pretender could match or imitate it; and the ignorant undertaker not being able to make his work look well and

lively, inſerts ſeveral colours as a file to ſet it off, when (unfortunate man) inſtead of art, fancy, and skill, he expoſes a piece gay, queint, gawdy, finical, and mean, the genuine product of ignorance and preſumption; and an ornament of Bartholmew, or Alehouſe, rather than a Palace or Exchange. The miſtake of Bantam-work for Japan, aroſe from hence: all work of this kind was by a general name called Indian; by uſe they ſo far confounded all together, that none but the skilful could rightly diſtinguiſh. This muſt be alledged for the Bantam-work, that tis very pretty, and ſome are more fond of it, and prefer it to the other, nay the work is equally difficult with Japan: But if I muſt give you my opinion, my skill and fancy induce me to believe, that Japan is more rich, grave, and Majeſtick, and for that reaſon ought to be more highly eſteemed. But fancy, like Proteus, putting on a thouſand ſhapes, cannot, ought not, be confined; and thoſe who are inclined to admire colours, may find ſafe and exact rules ſet down by way of information.

And firſt, ſome colours we call tranſparent; ſuch as are thoſe we lay upon Silver, Gold, or ſome light colour, and then they appear in their proper colours very beautiful and lively. Of theſe for your uſe is, firſt, Diſtilled Verdigreece, for a green; fine Lake for a red; fine Smalt, for a blew. To render theſe uſeful, you muſt obſerve the following method: having provided a Porphyr, or Marble ſtone, with a Muller, take what quantity of Verdigreece or Smalt you pleaſe, and with Nut-oyl, ſo much as will juſt moiſten it fit to work, grind it upon your ſtone till it be as fine or finer than butter; then put them in ſhells, mixing them with Turpentine-oyl till they be thin enough for your uſe; lay theſe upon ſilver, gold, or any other light colour, and they will be tranſparent, and alter their lightneſs or darkneſs according to the lightneſs or darkneſs of the metals or colours you lay under them. The ſame may you do with Lake for a red, only inſtead of Nut-oyl, uſe Drying oyl to grind it in.

Other colours are uſed which have a body, and are layed on the black of your table or box, where you have deſigned any thing, as Flowers, Birds, &c. Theſe are Vermilion for a red, White-lead for a white; ſome uſe Flake-white for a white, which is a purer white, and much better, but for ordinary work the other will do: if you make a blew to lay upon your work, you muſt take Smalt, and mixing it with Gum Arabick-water put in what quantity of white-lead you pleaſe, to make it deeper or lighter, as your fancy ſhall direct; but you muſt put in white-lead, becauſe your blew will not otherwiſe have a body; ſo muſt you do with all colours that have not a body of themſelves. Some uſe Rozett, fine Lake, and Sea-green, for a Purple, and other ſorts of Reds and Greens: and indeed ways of working are very numerous, which being now out of faſhion, I ſhould to no purpoſe both trouble you, and tire my ſelf, by increaſing the number; thoſe which I have mentioned are

abundantly ſufficient, for any that deſign to have ſomething beſide gawdy colours in their work. Twill be convenient here to inſert a caution concerning theſe Colours; that they are all to be layed with Gum-water, except the tranſparent ones above-mentioned: and whoſoever hath a mind to work, either in Gum-water, or Gold-ſize, ſhall hereafter receive ſufficient Inſtructions for both.

According to my promiſe I have in full treated of Gums, Metals, and Colours; I ſhall now in full proceed to diſcover the methods that are uſed to make Varniſhes.

CHAP. II.

How to make VARNISHES.

To make Seed-Lacc-Varniſh.

TAke one gallon of good Spirit, and put it in as wide-mouthed a bottle as you can procure; for when you ſhall afterwards ſtrain your varniſh, the Gums in a narrow-mouthed bottle may ſtick together, and clog the mouth, ſo that it will be no eaſie task to ſeparate or get them out. To your ſpirits add one pound and a half of the beſt Seed-lacc; let it ſtand the ſpace of 24 hours, or longer, for the Gum will be the better diſſolved: obſerve to ſhake it very well, and often, to keep the Gums from clogging or caking together. When it hath ſtood its time, take another bottle of the ſame bigneſs, or as many quart-ones as will contain your varniſh; and your ſtrainer of flannel made as aforeſaid in this book, faſten it to a tenter-hook againſt a wall, or ſome other place convenient for ſtraining it, in ſuch a poſture, that the end of your ſtrainer may almoſt touch the bottom of your Tin-tunnel, which is ſuppoſed to be fixed in the mouth of your empty bottle, on purpoſe to receive your ſtrained varniſh. Then ſhake your varniſh well together, and pour or decant into your ſtrainer as much as conveniently it will hold, only be ſure to leave room for your hand, with which you muſt ſqueez out the varniſh; and when the bag by ſo doing is almoſt drawn dry, repeat it, till your ſtrainer being almoſt full of the dregs of the Gums, ſhall (the moiſture being all preſſed out) require to be diſcharged of them: which fæces or dregs are of no uſe, unleſs it be to burn, or fire your chimny. This operation muſt be continued, till all your varniſh is after this manner ſtrained; which done, commit it to your bottles cloſe ſtopt, and let it remain undiſturbed for two or three days: then into another clean empty bottle pour off very gently the top of your varniſh, ſo long as you perceive it to run very clear, and no longer; for as ſoon as you obſerve it to come thick, and muddy, you muſt by all means deſiſt: and again, give it time to reſt and ſettle, which 'twill do in a day or two; after which time you may attempt to draw off more of your fine varniſh, and having ſo done you may

lay

lay it up, till your art and work ſhall call for its aſſiſtance. Tis certain, that upon any emergency or urgent occaſion you may make varniſh in leſs time than 24 hours, and uſe it immediately, but the other I recommend as the beſt and more commendable way: beſides, the varniſh which you have from the top of the bottles firſt pour'd off, is of extraordinary uſe to adorn your work, and render it gloſſy and beautiful. Some Artiſts, through haſt or inadvertency, ſcruple not to ſtrain their varniſh by fire or candle-light: but certainly day-light is much more proper, and leſs dangerous; for ſhould your varniſh through negligence or chance take fire, value not that loſs, but rather thank your ſtars that your ſelf and work-houſe have eſcaped. Should I affirm, that the boiling the Lacker and Varniſh by the fire, were prejudicial to the things themſelves, I could eaſily make good the aſſertion; for they are as well and better made without that dangerous element, which if any after this caution will undertake, they may feelingly aſſure themſelves that tis able to ſpoil both the Experiment and Operator. On the other hand, no advantage or excellence can accrue either to Lacker or Varniſh; eſpecially when, as ſome of them do, tis boiled to ſo great a height, that this Ætna is forc'd to throw out its fiery eruptions, which for certain conſume the admiring Empedocles, who expires a fooliſh and a negligent Martyr; and it would almoſt excite ones pitty, to ſee a forward ingenious undertaker, periſh thus in the beginning of his Enterpriſe; who might have juſtly promiſed to erect a noble and unimitable piece of Art, as a laſting monument of his fame and memory: but (unhappy man) his beginning and his end are of the ſame date; his hopes vaniſh, and his miſchance ſhall be regiſtred in doggrel Ballad, or be frightfully repreſented in a Puppet-ſhew, or on a Sign-poſt.

To make Shell-Lacc-varniſh.

Whoſoever deſigns a neat, gloſſy piece of work, muſt baniſh this as unſerviceable for, and inconſiſtent with, the rarities of our Art. But becauſe tis commonly uſed by thoſe that imploy themſelves in varniſhing ordinary woods, as Olive, Walnut, and the like; tis requiſite that we give you directions for the compoſition of it, that if your conveniency or fancy lead that way, you may be ſupplied with materials for the performance. Having therefore in readineſs one gallon of the beſt Spirit, add to it one pound and a half of the beſt Shell-Lacc. This mixture being well ſtirred and ſhaked together, ſhould ſtand about twenty four hours before tis ſtrained: You might have obſerved, that the former varniſh had much ſediment and dregs; this on the contrary has none, for it wholly diſſolves, and is by conſequence free from all droſs or fæces; tis requiſite however to ſtrain it, that the ſticks and ſtraws, which often are in the Gum, may by this percolation be ſeparated from the varniſh. But although this admits of no ſediment, and in this caſe differs from the aforementioned varniſh, yet tis much inferior alſo to it in an-

other reſpect; That this will never be fine, clear, and tranſparent, and therefore 'twill be loſt labour to endeavour, either by art or induſtry, to make it ſo. This ſmall advantage however doth ariſe, that you need not expect or tarry for the time of its perfection, for the ſame minute that made it, made it fit for uſe. This, as I hinted before, is a fit varniſh for ordinary work that requires not a poliſh; for though it may be poliſhed, and look well for the preſent, yet like a handſom Ladies beautiful face, it hath no ſecurity againſt the injuries of time; for but a few days will reduce it to its native miſt and dulneſs. Your common Varniſh-dawbers frequently uſe it, for tis doubly advantageous to them: having a greater body than the Seed-Lace, leſs labour and varniſh goes to the perfecting their work; which they careleſly ſlubber over, and if it looks tolerably bright till tis ſold, they matter not how dull it looks afterward; and lucre only being deſigned, if they can compaſs that, farewel credit and admiration. Poor inſufficient Pretenders, not able to make their work more apparent, or more laſting than their knavery! And tis pretty to think, that the ſame miſty cloak will not cover the fraud and the impoſtor! that the firſt ſhould be a foil to the ſecond, and the dull foggy work ſerve only to ſet off the knaviſh Artiſt in his moſt lively colours! But to conclude, if with a pint of this varniſh you mix two ounces or more of Venice-turpentine, it will harden well, and be a varniſh good enough for the inſide of Drawers, frames of Tables, Stan-pillars, frames of Chairs, Stools, or the like. Painters Lacker made alſo with this Varniſh, and ſometning a larger quantity of Turpentine put to it, ſerves very well for lackering of Coaches, Houſes, Signs, or the like, and will gloſs with very little heat, and, if occaſion be, without.

To make the beſt White-varniſh.

I would deſire the Reader to obſerve, that when any Drugs, Gums, or Spirits, are ſet down for the uſe and making of Varniſh, Lacker, or the like, though we do not to every particular write the beſt of ſuch a ſort, yet that you ſhould underſtand our meaning to be ſuch, when we do not particularly forbid the getting or buying of the beſt; for tis irkſom and tedious to every ſingle drug to affix the word Beſt: wherefore to avoid ſo needleſs a repetition, I ſhall forbear mentioning it above once, either at the beginning or end, as it ſhall ſeem moſt neceſſary. Beſides, tis a very reaſonable ſuppoſition; for you muſt not expect to raiſe a Noble piece from droſs or rubbiſh; to erect a Louvre or Eſcurial with dirt or clay, nor from a common Log to frame a Mercury. But to return to our deſign of White-varniſh: Being furniſhed with one pound of the whiteſt Gum Sandrick, one ounce of the whiteſt Gum Maſtick, of the cleareſt Venice-Turpentine three ounces, one ounce and a half of Gum-Capal, of Gum-Elemni half an ounce, of Gum-Benzoin or Benjamin the cleareſt half an ounce, one ounce and half of the cleareſt Gum Animæ, and of white Roſine half an ounce. The

Gums

Gums thus ſeparately and in their due quantities provided, each being the beſt and moſt excellent in its kind; I muſt deſire you to obſerve carefully the following order in their mixture and diſſolution. Put the Capal and Roſine in a glaſs-vial, with half a pint of Spirits to diſſolve them: for the ſame end to another glaſs, containing three quarters of a pint of Spirits, confine the Gum Animæ, Benjamin, and Venice-Turpentine. The Gum Sandrick and Maſtick ſhould likewiſe enjoy the priviledg of a diſtinct bottle, and in it a pint and half of Spirits, for their more effectual diſſolution; and, laſtly, the Gum Elemni by it ſelf, content with one quarter of a pint of Spirits to diſſolve it. Tis not highly neceſſary to obſerve the quantities of Spirits ſo exactly: but this in general I adviſe, that all your Spirits exceed not three quarts. They muſt in this diſtinct manner be diſſolved, the better to extract the whole virtue of each Gum, and prevent their clogging and caking together, which would much hinder their being quickly or throughly diſſolved. I muſt not forget further to acquaint you, that the Gum Animæ and Benjamin be very finely pounded and reduced to powder, before they are mixed with the Spirits; you may alſo bruiſe the Capal and Roſine, as for the reſt, they may be uſed or put into the Spirit as you buy them, without any alteration. Having thus carefully mixt 'em, let them careſs one another for two or three days, and make them dance or change places, by ſhaking very briskly each bottle or vial once in two hours for the firſt day; the remaining time ſhake them at your own conveniency. Then take a bottle large and capacious enough to hold all the varniſh you have made, and through the fine linnen Strainer (of which in the beginning) ſtrain all your gums, mixt as aforeſaid; but ſqueez gently, and not with ſo cloſe an hand as was required for your Seed-Lacc: for by this eaſie percolation you prevent the ſandy, hard, gritty ſtuff paſſing through into your varniſh. Some never ſtrain it, but with great diligence pour it off as long as twill run clear from each bottle. But if I may be a competent Judg, this is not ſo good a way or ſo convenient, for theſe reaſons: You have not, firſt, ſo much varniſh, neither can you pour it off ſo clear and fine as you may by ſtraining. Again, your dregs being left in, by frequent uſe will fill up your veſſel, and the freſh Gums will mix with the old, and ſlacken the melting of them, all which our method diſallows of, and keeps the bottles empty, and fit for the ſame repeated uſe, without theſe inconveniences. The varniſh thus ſtrained having ſtood three or four days, (the longer the better,) pour of gently as much as will come very clear, reſerving the thick and muddy part at the bottom for ordinary uſes; as mixing with other varniſh for black work, or to gloſs the in-ſide of boxes, as we ſhall hereafter more fully diſcover.

To make a White-varniſh much inferior to the former.

This is made out of two diſtinct Varniſhes, the one Sandrick, the other of Maſtick; of both which take the following account.

Having provided three quarters of a pound of gum Sandrick, mix it with two quarts of Spirits, and having been well ſhaken, and ſtood for about two days, decant or ſtrain it into another bottle, and reſerve it for uſe. Take alſo of clean pickt Maſtick the ſame proportion, to an equal quantity of Spirit with the former, and in every particular obſerve the rules for making the Sandrick, as to ſetling, ſhaking, decanting, and ſtraining it.

Now when you deſign to varniſh a print or any thing elſe with this varniſh, your uſual proportion for mixing them, is to add a double part of gum Maſtick to a ſingle part of gum Sandrick. As for inſtance: ſuppoſe the work would take up or conſume three quarters of a pint of varniſh; then by the foregoing rule you muſt put half a pint of Maſtick to a quarter of a pint of Sandrick-varniſh, and ſo accordingly in a leſſer or greater quantity. And we think fit to make theſe varniſhes ſeverally, and ſo mix them, that we may have our varniſh anſwer to our deſires in ſoftneſs or hardneſs. Now when you have ſet by your work for two days, you may try its qualities, if, by preſſing your warm finger on it, you leave your print behind you, tis a ſign that it is too ſoft, and a waſh or two of the Sandrick will harden it: if it not only reſiſt your touch, but hath ſome ſtreaks, flaws, or cracks, like ſcratches, ſometimes more or leſs, you may be ſure tis too hard, and it muſt be remedied by a waſh or two of your Maſtick-varniſh. Some uſually diſſolve theſe gums together, and others mix them before hand, and by ſo doing are not certain how their varniſh will ſucceed; for it often happens, that ſome parts of ſuch gum are ſofter than others, and ſo the contrary. Should therefore a varniſhed piece prove too ſoft, or hard, this way cannot remedy it; for to waſh it again with the ſame, is only a repetition of the former miſcarriage. Theſe things being premiſed, I need not infer which way will prove the moſt rational, certain, and ſatisfactory.

To make Varniſh, that ſhall ſecure your Draught, whether Gold-work, or Colour, from the injuries of Tarniſhing, and will give it a gloſs.

Before we come to the Varniſh, tis requiſite to acquaint you with the manner of preparing Turpentine, which is the chiefeſt ingredient. Take then of good Venice-turpentine as much as you pleaſe, incloſe it in a Pipkin that will hold double the quantity that you put in. Having prepared a fire that will never flame out, but burn gently and clearly, ſet your pot over it, but be cautious that it boil not over, thereby to prevent the firing your Turpentine and your Chimny. To this gentle boiling motion cauſed by the fire you muſt join another, and with a ſtick very often ſtir it, until you find tis rendred fit for uſe; which you may diſcover, by dropping a little of it on the ground; for when tis cold, it will crumble to powder between your fingers, if it be ſufficiently boiled; and when tis brought to this paſs, nothing remains but that you let it cool, and preſerve it for the following compoſition.

Your

Your Securing-varniſh requires a quarter of a pint of the fineſt Seed-Lacc-varniſh, (which is always the top of it,) and one ounce of this boiled Turpentine finely powdered; they muſt be both ſhut up cloſe priſoners in a double glaſs-vial or bottle, capacious enough to contain a double quantity; which being ſtopt cloſe, may be plac'd over a very gentle fire, that it may leiſurely heat, thereby to foreſtall the danger of breaking the glaſs, which it is certainly paſt when tis exceeding hot; and in this condition keep it for ſome time, ſimpering, and ſmiling: then take it off, and give it vent by unſtopping; ſo done, return the ſtopple ſhaking it well, and place it on the fire again, never diſcontinuing the operation; but repeat the foreſaid method, till ſuch time as your Turpentine ſhall be ſo far diſſolved, that the bigneſs of a large Pea ſhall only remain viſible; for that being the droſs and indiſſoluble part, will not endure to be incorporated. Being arrived to this degree, remove your Varniſh, afford it two days to cool and ſettle; and vouchſafe the clearer part freſh lodgings in a clean bottle, that may entertain and keep it for your future deſigns.

Now whatſoever you propoſe to be by this varniſh ſecured, if convenience will allow, ſhould be deſtined to a warm place, that it may dry the ſooner; if you cannot admit of it, then give it the ſpace of half an hour to dry between every waſh; however it will gloſs either way. Then take a Pencil, for great work large, and ſo the contrary, proportionable to your draught: with this Pencil dipt in the varniſh, ſecure it, that is, paſs it over, leaf by leaf, and ſprig by ſprig, not omitting to give your Rocks, Figures, &c, the like entertainment; but be ſure above all, that your ſteddy hand never treſpaſs upon the leaſt part of your black or ground-work. Having run over all your draught thus, three or four times, for oftner may ſpoil the colour of your metal, you may reſt ſatisfied that your undertaking (whether of Gum-water, or Gold-ſize) is armed againſt all injuries and Tarniſh; and, if performed Artiſt-like, adds to the native luſtre of the metals, with an artificial gloſs more bright, durable, and ſurprizing.

To ſecure your whole piece, both Draught and Ground-work, whereby it may endure poliſhing, and obtain a Gloſs all over, like ſome of the Indian *performances.*

Here alſo, as in the laſt, your patience muſt be deſir'd, and before we open our Scenes, think it reaſonable to give you a ſurvey of thoſe paſſages which muſt be tranſacted in the Tiring-room or Shop, before the Actors and Operators appear on the Stage. That neceſſary and ſerviceable friend, Venice-Turpentine, here alſo gives his attendance: who in the quantity of one pound, to three pints of water, takes up his lodging in a clean, earthen, Pipkin, almoſt as large again as the Inhabitants. Theſe Gueſts ſo diſpoſed of, with their houſe of clay the Pipkin, place over a gentle fire, and by degrees warm them, till they being pleaſed with their habitation begin to ſimper, and dance a little; then do you promote their paſtime

ſtime by ſtirring with a ſtick, (as in the laſt Chapter you were directed.) But if they finding the place too hot for them, ſhould endeavour to eſcape by boiling over, which you'l ſoon diſcover by the rout and buſtle, and riſing of the water; releaſe them, not from the Veſſels but fix the Pipkin in a cooler place; yet ſo, that they may always dance, and boil leiſurely. If you find that a little of this Liquor being pour'd on the ground, if cold, is willing by your fingers to be reduced to powder, you may conclude that the operation has ſucceeded well, and ought now to be concluded. Having ſtood long enough to looſe its acquired heat, and will ſuffer you to handle it; part theſe fellow-ſufferers, by taking the Venice-Turpentine into your wet hands, and therewith ſqueez from it its friend the water, as clean as poſſibly; roll it into the figure of a ball, and after a day or two pound and beat it into fine powder, and in a fit place ſet it to dry, but not too near the fire, which will melt it; and laſtly, impriſon it in a Gallipot.

This Operation is juſt like the former; but the two Turpentines are at variance, and differ in their colours; for this is as white as Paper, the other, in the laſt Chapter, as yellow as Amber: You muſt therefore of neceſſity judge this moſt excellent for the preſent uſe; although tis more often to be waſht with it, before it will endure and acquire a glittering Poliſh.

Having advanced thus far, let us now proceed to compoſe the Varniſh, by joining one ounce of this powder'd Turpentine to half a pint of Seed-Lacc-varniſh, in a bottle twice as large as the things you put in, cloſe ſtopt. When it has ſtood ſome ſmall time on an eaſie fire, take it off, unſtop, and ſhake it: be ſure to do ſo, until the Turpentine be diſſolved to the bigneſs of a large Pea; and after two days have both cool'd and ſettled it, decant and ſeparate the cleareſt, which is now in readineſs for your work. Your piece therefore lying before you drawn and finiſhed, waiting for ſecurity againſt all damages, fortifie after this manner. Take a neat, clean, varniſh-Pencil, large or ſmall, as your work is in its Area, ſurface and breadth; for a large Table or Box requires a great Pencil, and ſo the contrary. This Pencil being dipt into a Gallipot, wherein you have poured ſome of the ſaid varniſh; when you take it out, always ſtroke it againſt the ſides of the pot, for fear it ſhould be too full and overburthened with varniſh, which will incur this inconvenience, That 'twill lie thick and rough in ſome places, whereas a ſmooth and even ſuperficies is its greateſt beauty. This, without any diſtinction, muſt waſh over your whole work, both draught and ground: And you muſt do it five or ſix times, as you ſee the gold and metals keep their colour, gently warming and throughly drying it between every waſh; and indeed it muſt be but juſt warm, for if more, 'twill ruine all your labour. Having obſerved theſe rules, as alſo that it muſt by all means be evenly and ſmoothly done; let it have reſt fot three or four days before you attempt

any

any thing further upon it. After this time is paſt, provide ſome Tripole, ſcraped with a piece of glaſs, and a fine rag, which dipt in a baſon of water, and ſome powder of the ſame Tripole being lickt up by the ſaid cloth, therewith in a moderate way, neither too hard or too ſoft, rub and ſtroke, until it becomes ſmooth and gloſſy; but if it ſhould come ſo near your gold or draught as to moleſt and diſplace it, utterly deſiſt, and rub no more there, but let your chief aim be to render your ground or black, bright and ſmooth, for there your wavings and unevenes will be moſt diſcernable. Now to fetch of the Tripolee, take the ſofteſt Spunge ſoak'd in water, and with it waſh it off, and a clean cloth or rag to dry and free it from all the Tripolee that remains. But becauſe this will not free the creviſes and fine lines from it, mingle a little oyl with a like quantity of Lamblack, and greaſe your Table all over with the ſame: now to fetch off this too, labour and rub with a fine cloath, until your Lamblack and Oyl vaniſh and diſappear. To conclude this tedious buſineſs; Take one fine clean rag more, and therewith rub and ſtroak until a gloſs is acquired, and that it gliſſen and reflect your face like a Mirror or Looking-glaſs.

I ſuppoſe by this time it is apparent, what trouble, pains, care, and accuracy, accompany our Undertakings; and if to theſe you prefix the Skill, Fancy, and fine Hand of the Artiſt; I ſay all theſe muſt enhance, and ſet an high price upon good Japan-work.

Theſe inſtructions for compoſing Varniſhes, the muſt needful aud beſt for all works of this kind, being thus fully laid down; it will be no ways prejudicial to give ſome Rules, which muſt be moſt ſtrictly obſerved in all ſorts of Varniſhing, and to inform you how you may employ theſe Varniſhes about other Woods; or to lay Blacks, and other colours, which are much in vogue with us and the Indians. We grant, it is not a part of Japan-work properly, but rather foreign to that deſign, but its univerſal benefit will abundantly compenſate for that pretence, and the knowlcdge of it cannot certainly prove burthenſome to any: But to thoſe eſpecially it is advantageous, who living in the Country remote from Artiſts, cannot without great trouble move or alter any thing they have by them, unleſs aſſiſted by this our information.

CHAP. III.

General Rules to be diligently obſerved in all manner of Varniſhing.

I Am very ſollicitous that your Work ſhould ſucceed, and therefore take all imaginable care to guide you, ſo that you cannot poſſibly miſcarry; and in order thereunto ſhall propoſe Rules and

general Cautions,, which I deſire you would have always in mind, and call them to your aſſiſtance in all your undertakings.

1. Therefore let your wood which you intend to varniſh be cloſe-grained, exempt and free from all knots and greaſineſs, very ſmooth, clean, and well ruſh't.

2. Lay all your Colours and Blacks exquiſitely even and ſmooth; and where ever mole-hills and knobs, aſperities and roughneſs in colours or varniſh offer to appear, with your Ruſh ſweep them off, and tell them their room is more acceptable to you than their company. If this ill uſage will not terrifie them, or make them avoid your work, give them no better entertainment than you did before, but maintain your former ſeverity, and with your Ruſh whip them off, as often as they moleſt you.

3. Keep your work always warm, by no means hot, which will certainly bliſter or crack it; and if that miſchance through inadvertency ſhould happen, tis next to irreparable, and nothing leſs than ſcraping off all the varniſh can rectifie the miſcarriage.

4. Let your work be throughly dry, after every diſtinct waſh; for neglect in this point introduces the fault again, of which we warned you in the ſecond rule, That your varniſh ſhould not be rough and knobby.

5. Let your work lie by and reſt, as long as your convenience will admit, after tis varniſhed; for the better will your endeavours prove, the longer it ſtands after this operation.

6. Be mindful to begin your varniſhing ſtroak in the middle of the table or box that you have provided for that work, and not in full length from one end to the other; ſo that your bruſh being planted in the middle of your board, ſtrike it to one end; then taking it off, fix it to the place you began at, and draw or extend it to the other end; ſo muſt you do till the whole plane or content be varniſhed over. We have reaſons too for this caution, which if neglected, has ſeveral faults and prejudices attending it; for if you ſhould undertake at one ſtroak to move your Pencil from end to end, it would ſo happen that you would overlap the edges and mouldings of your box; this overlapping is, when you ſee the varniſh lie in drops and ſplaſhes, not laid by your bruſh, but cauſed by your bruſhes being at the beginning of the ſtroak overcharg'd and too full of varniſh, and therefore we adviſe you to ſtroke your pencil once or twice againſt the ſides of the Gallipot, to obſtruct and hinder this ſuperfluity; ſmall experience will diſcover theſe miſtakes.

7. When you come to poliſh, let your Tripolee be ſcraped with glaſs or a knife: for fine work your rags muſt be fine, and your Tripolee too delicately ſmall, and powder-like; and ſo for common work, coarſe linnen, and coarſer Tripolee will be very ſerviceable: let your hand be moderately hard, but very even, in all your poliſhing-ſtroaks; and remember to poliſh and brighten one place, as much as for that time you intend to do, before you forſake it, and paſs over to another. For

8. Re-

8. Remember, never to poliſh your work as ſmooth as you intend at one time, but let it reſt two or three days if you can after the firſt poliſhing, and then give it the finiſhing and concluding ſtroak. Be circumſpect likewiſe that you come not near the wood, to make your piece look thin, hungry, and threadbare: ſhould you therefore injure your workmanſhip after this manner, it will demand another varniſhing for ſatisfaction and reparation.

9. Take a large quantity of Tripolee at the firſt poliſhing, till it begins to become ſmooth; afterwards, a very ſmall parcel will ſuffice. Circumſpectly examin your Tripolee and clout, leaſt ſome miſchievous, unwelcom gravel, grittineſs, or grating part, unawares ſteal in, and raſe or ſcratch your work; it will prove no eaſie matter to hide the flaw and damage: and if ever it ſhould ſo happen, you muſt retrieve your negligence by your labour, and with your cloath wrapt about your forefinger poliſh the faulty place until you have brought it to a good underſtanding and evenneſs with the reſt of the piece, and the wounded part to be no more viſible.

10. When you reſolve to clear up your work, and put it in it's beſt apparel, remove and waſh off your Tripolee with a Spunge and water: drink up that water with dry linnen, and with oyl mixt with Lamblack anoint the whole face of your work; let no corner or moulding eſcape, for this will totally free your piece from the lurking Tripolee. Now tis time that theſe ſhould withdraw, and as they turned out the Tripolee, ſo muſt a clean linnen rag diſplace them, and put them to ſhift for new quarters; and then with anothor clean, very fine, ſoft, dry cloath, rub it all over; ſpare no place, or pains, but ſalute it all with a nimble, quick ſtroak, and as hard an hand, and the fruits of your induſtry will be a dazling luſtre, and an incomparable gloſs.

Laſtly, for white-work, be kind and gentle to it, let your hand be light and even, and your skill in poliſhing it neat and curious; and obſerve, that when tis to be cleared up, you muſt not pollute and dawb it with Lamblack, but oblige it with oyl and fine flower inſtead thereof.

To conclude, let this Chapter be well ſtudied, aud remember, that without it you cannot regularly or ſafely perform the task: This is the Common-place-book, to which I ſhall continually refer you; and if you will prove negligent and remiſs in this particular, I ſhall propheſie, that nothing can ſo infallibly attend you as Error and Diſappointment.

CHAP. IV.

Of varniſhing Woods *without Colour.*

To varniſh Olive-wood.

WHat remains then, but that from Precept we proceed to Practice, that from mean and ordinary endeavours we ſucceſſively riſe to the excellence and perfection of this Art. To begin with Olive-wood, which for Tables, Stands, Cabinets, &c, has been highly in requeſt amongſt us; that which is cleanly workt off, void of flaws, cracks, and aſperities, is a fit ſubject for our skill to be exerciſed in. Having ruſhed it all over diligently, ſet it by a weak fire, or ſome place where it may receive heat; and in this warm condition, waſh it over ten or twelve times with Seed-Lacc-varniſh, that remained after you had poured off the top for a better uſe, with a pencil proportioned to the bigneſs of your Table or Stand, or the like; let it throughly dry between every waſh; and if any roughneſs come in ſight, ruſh 'em off as faſt as you meet with them. After all this, welcom it with your Ruſh until tis ſmooth, and when very dry, anoint it ſix ſeveral times with the top or fineſt part of the aforeſaid Seed-Lacc-varniſh. After three days ſtanding call for Tripolee ſcraped with a knife; and with a cloth, dipt firſt in water, then in powdered Tripolee, poliſh and rub it till it acquire a ſmoothneſs and gloſs: but be circumſpect and ſhie of rubbing too much, which will fret and wear off the varniſh, that cannot eaſily be repair'd: If when you have labour'd for ſome time, you uſe the rag often wetted, without Tripolee, you will obtain the better gloſs. Then wipe of your Tripolee with a ſpunge full of water, the water with a dry rag; greaſe it with Lamblack and Oyl all over; wipe off that with a cloth, and clear it up with another, as I have moſt fully ſhewed in the laſt Chapter, to which I refer you. If after all this pains your work look dull, and your varniſh miſty, which poliſhing before tis dry, and damp weather will effect; give it a ſlight poliſh, clear it up, and that will reſtore its priſtine beauty: If you have been too niggardly of your varniſh, and there is not enough to bear and endure a poliſh, uſe again your fineſt Seed-Lacc, and afford it four or five waſhes more; after two days quietneſs poliſh and clear it up. Should any one deſire to keep the true natural, and genuine colour of the wood, I council him to employ the white-varniſh formerly mentioned, as every where anſwerable to his purpoſe; for this being of a reddiſh tawny colour, and ſo often waſhed with it, muſt neceſſarily heighten and increaſe the natural one of the Olive.

To varniſh Walnut-wood.

To avoid a tedious and troubleſom repetition or tautology, I ſhall refer you to the laſt Chapter, and deſire you to obſerve the ſame

ſame method exactly for varniſhing Walnut, that I gave you for Olive. And farther take notice, that thoſe Rules will hold good alſo for all ſorts of wood, that are of a cloſe, ſmooth grain, ſuch are Yew, Box, the Lime-tree, and Pear-tree, &c. Thus much may ſuffice for varniſhing woods without colour; we paſs over from hence to treat of the adorning woods with colour, and of each in its order.

CHAP. V.

Of varniſhing WOODS *with Colour.*

Of Black Varniſhing or Japan.

BLack varniſhing is done in imitation of Japan-work; and becauſe the making this very good is a great ornament to the whole undertaking, I ſhall give you the beſt account I can poſſibly for the making it. Having provided wood, cloſe-grained, and well wrought off, ruſh it ſmooth, and keep it warm by a fire, or in ſome hot place; but be always cautious, that whilſt you varniſh, you ſuffer not the piece to take the eye of the fire, that is, come ſo near it as to burn, ſcorch, or bliſter your work, which is an unpardonable fault, and remedied no other way when committed but by ſcraping off the varniſh, as I hinted in the Chapter of Rules and Directions. Thoſe that make it their trade, generally work in a Stove, which is beyond all diſpute the beſt and ſafeſt way; and I would adviſe thoſe, who intend to make it their imployment, to uſe no other; becauſe it gives an even and moderate heat to all parts of the room: but thoſe who for pleaſure, fancy, and diverſion only, practiſe; for them I ſay, a great fire in a cloſe, warm chamber, may perform it as well. In the next place, pour ſome of the thickeſt Seed-Lacc-varniſh into a Gallipot, adding to it as much Lamblack as will at the firſt waſh blacken and diſcolour the work; the Colour-ſhops furniſh you with it for 2d, 4d, or 6d the barrel, whoſe price is equal to its bigneſs: With this varniſh and black mixt together varniſh over your thing three times, permitting it to dry throughly between every turn. After this, take more of the Lac-varniſh, and mix with it Lampblack to the ſame degree of thickneſs with the former. This is the only black for this buſineſs, I prefer it before Ivory, (tho ſome differ with me on this point;) this is a fine, ſoft, and a very deep black, and agrees beſt with the varniſh; how you ſhall make it, I will in the next Section direct you. With this black compoſition waſh it over three times, between each of them ruſhing it ſmooth, and ſuffering it cleaverly to dry. Then with a quarter of a pint of the thickeſt Seed-Lacc, mix of Venice Turpentine the bigneſs of a walnut, and ſhake them together until it is diſſolved, and obſerve this proportion in leſs or greater quantities. Now put in Lamp-black enough to colour it,

and no more, and with this waſh it ſix times, letting it ſtand 12 hours between the three firſt and the three laſt waſhings. Having thus cloathed the piece with ordinary varniſh as with a common under-garment, we now intend to put on its gayeſt apparrel, and cover it all over with the top and fineſt of the Seed-Lac-varniſh, which muſt alſo be juſt coloured and tinged with the Lamp-black: twelve times muſt it be varniſhed with this, ſtanding as many hours between the ſix firſt and the ſix laſt waſhings, with this never to be forgotten caution, That they ſtand till they are dried between every diſtinct varniſhing. After all this give it reſt for five or ſix days before you attempt to poliſh it; that time being expired, take water and Tripolee, and poliſh it according to the directions I have aſſigned and taught you in the Chapter for Olive-wood: but however take along with you this further remark, That you allow three times diſtinct from each other for poliſhing; for the firſt, labour at it till tis almoſt ſmooth, and let it ſtand ſtill two days; the next time, poliſh till it is very near enough and ſufficient: lay it aſide then for five or ſix days; after which, laſtly, poliſh off, and clear it up as you were before inſtructed. Following this courſe, I have, I will aſſure you, made as good, as gloſſy, and beautiful a Black, as ever was wrought by an Engliſh hand, and to all appearance it was no way inferior to the Indian.

I promiſed to detect and lay open the whole Art, and do reſolve by no means to fall ſhort of my engagement. I intend therefore to pleaſure you with another way to make good Black, and having variety you may take your choice, and try either, as your fancy or Genius is inclined. I muſt confeſs, I have made excellent good black this way too, and ſuch as in all reſpects would match and parallel the foregoing. Lay your blacks as before, and take of the beſt Seed-Lac-varniſh, and the White-varniſh, (I mean the firſt White that I taught you to make in this Book) an equal quantity, and vouchſafe to give it a tincture only of your Lamp or Ivory-black; waſh your work with it ſix or eight times, let it ſtand the ſpace of a day or two, and dry between every turn; then repeat it four or five times more, keeping it but juſt warm, and having reſted a day or ſo, anoint it as often with the fine Seed-Lac-varniſh only. To conclude, in a weeks time, after all this has been done, it will be dry enough to poliſh, and not before, which you may then do, and clear it up. You will obſerve, that your gloſſy performances after ſome little time may happen to wax dull, miſty, and heavy; which a ſlight poliſh will remedy, with clearing it up afterward. Now the cauſes of this diſappointment are two; either firſt, your varniſh is not reaſonably well dried, or it has not a ſufficient body of varniſh; both theſe occaſion it to miſt, and, as it were, to purl. Tis no hard task to diſtinguiſh them: if the former is in fault, it will appear dull, but of a full body, and ſmooth; if the latter, the work will look hungry, and ſo bare, that you may almoſt, if not quite, ſee the very grain of the wood through your varniſh.

varniſh. This laſt fault is mended by five or ſix waſhes more of your fine Seed-Lacc; the other is aſſiſted by frequent poliſhings, with diſcretion. One Memorandum I had almoſt paſſed over in ſilence, which I preſume I have not any where mentioned; You muſt look upon it as a neceſſary remark, and by no means to be omitted, and this it is; To be induſtriouſly careful, in laying on your colours and varniſh, never to ſtrike your pencil twice over the ſame place, for it will make your varniſh or colours lie rough and ugly: but let every ſtroak anoint a place not waſht before, carrying a ſteady, quick, and even hand; beginning at the middle of the table, and ſo conveying your bruſh to either end, until the whole ſurface has been paſſed over. Perhaps I have here ſpoken the ſame thing over and over again; in juſtification whereof, I alledge what Seneca did to thoſe, who objected that he was guilty of tautologie, and repetition; "I only (ſays he) inculcate often the "ſame precepts to thoſe who commit and react the ſame vices: This is my caſe; if you charge me with that fault, my plea is his; I often admoniſh you, and inſert many cautions which refer to the ſame error, and apply 'em to thoſe who are ſubject to frequent miſcarriages.

To make Lamp-black.

Being furniſhed with a Lamp that has three or four Spouts, for as many lights and cotton-week, which you may have at the Tallow-chandlers, twiſted up ſo big that it will but juſt go into the noſe of your Spouts; for the greater light they make, the larger quantity of black is afforded. Procure a quart of oyl, by the Oyl-ſhops rated at 6d. and ſo much will make black enough to uſe about a large Cabinet. Get a thing to receive your black in, ſuch in ſhape and ſubſtance as you may often ſee is planted over a candle to keep the flame and ſmoak from the roof or ceiling of a room. Having placed your weecks in their proper apartment, and put in the oyl, fire or light 'em, and fix your receiver over them ſo cloſe, that the flame may almoſt touch them. After it has continued ſo the ſpace of half an hour, take off your receiver, and with a feather ſtrike and ſweep off all the black on it. Snuff your weecks, and put it on again, but forget not to ſupply your Lamp with oyl, as often as occaſion ſhall require; and when you imagine more black is ſtuck to the receiver, do as before directed: and thus continue and perſevere, until you have obtained black enough, or that all your oyl is burnt up and exhauſted. This is that which is properly called Lamp-black, and is of excellent uſe for black varniſh.

White Varniſhing or Japan.

You cannot be over-nice and curious in making white Japan; nothing muſt be uſed that will either ſoil or pollute it, in laying on the colour, or in varniſhing. Your firſt neceſſary therefore is Iſinglaſs-ſize, (to make which the next Section ſhall inſtruct you;)

ſcrape into it as much whiting, as will make it of a reaſonable thickneſs and conſiſtence; or ſo long, till by a ſtroak with your pencil dipt into it, it will whiten the body which your bruſh has paſſed over; your own diſcretion is the beſt guide. Suffer it not to be in extreams, either too thick or too thin; but with your bruſh, made of the ſofteſt Hogs-hair, mix and incorporate very well the whiting with your ſize. This being prepared, whiten your work once over with it, and having ſtood till tis throughly dry, do it all over again; and when dry, repeat it a third time: after which let it ſtand twelve hours, but be ſure to cover and defend it from duſt before tis varniſh't. Take then ſome ruſhes; ruſh it as ſmooth and as cloſe to the wood as you can conveniently. This done, procure ſome white flake, with which the Colour-ſhops can furniſh you; mix it too with your ſize only, that it may lie with a full, fair body on your piece. With this, three ſeveral times whiten your work, giving it ſufficient time to dry between each of them; then ruſh it extraordinarily ſmooth, but be not now ſo bold as you were before; adventure not to come near the wood, but by all means keep your diſtance. Theſe two ſorts of white being uſed, we charge you with a third, and that is, white Starch, boiled in fair water, until it come to be ſomewhat thick, and with it almoſt blood-warm waſh over the whole, twice; never forgetting that it ſhould dry between every turn. After 24 hours reſt, take the fineſt of your white-varniſh, and with a pencil (firſt waſhed in ſpirit to clean it from duſt) anoint or varniſh your work ſix or ſeven times, and after a day or two do the like again. Theſe two fits of varniſhing, if done with a fine careful hand, will give it a better gloſs than if it were poliſh't; if not ſo accurately performed, tis requiſite to poliſh it; and in order thereunto, you muſt beſtow five or ſix waſhes of varniſhing more than to the former: ſo that if tis done ſo well, that it ſtands not in need of a poliſh, two turns of varniſhing will ſuffice; but if it muſt be poliſh't, three are abſolutely required, beſides a weeks reſt before you begin poliſhing. Care and neatneſs ſhould attend this operation from one end to the other; for in poliſhing, your Linnen and Tripolee muſt be both of the fineſt; your hand light and gentle, your cloth neither too wet, or too dry; and when you clear it up, and give it the finiſhing, concluding ſtroak, fine flower and oyl muſt be admitted to the performance, but Lamp-black utterly laid aſide and excluded.

To make Iſinglaſs-Size.

Take an ounce of Iſinglaſs, divided or broke into ſmall pieces; let it ſtand in a clean Pipkin, accompanied with a pint and a half of fair water, for twelve hours together. Place the veſſel in a gentle fire, ſuffer it to boil mighty leiſurely, and continue ſmiling and ſimpering, till it is wholly conſumed and diſſolved in the water. After the water it ſelf is waſted and boiled away to a pint or leſs, remove it, and let it ſtand in a convenient place to cool. This when cold,

cold will turn to a Jelly, which we call Iſinglaſs-ſize. You are adviſed to make no more than what will ſerve your preſent occaſions, for two or three days will totally deprive it of its ſtrength and virtue. Tis of great uſe, not only in the foregoing white-varniſh, but ſeveral other things, hereafter to be mentioned.

To make Blew-Japan.

This task calls for ſeveral ingredients, and thoſe too diverſly prepared, before they can be admitted to the compoſition. In the front white-lead appears, which muſt be ground with Gum-water very finely on a Marble-ſtone. The next in rank is ſome of the beſt and fineſt Smalt, (to be met with in the Colour-ſhops,) which you muſt mix with Iſinglaſs-ſize; adding, of your white-lead ſo grinded, a quantity proportionable to the Blew you intermix with 'em, or as you would have it be in ſtrength of body. All theſe well ſtirred and temper'd together, being arrived to the conſiſtence and thickneſs of common Paint, waſh over your work with it, and, when perfectly dry, do the like three or four times, until you obſerve your Blew lies with a good fair body; if it ſhould ſo fall out, that the Blew ſhould be too pale and weak, put more Smalt, and no white-lead into your ſize. Having ruſh't it very ſmooth, ſtrike it over again with this ſtronger Blew: ſoon after, yet not till it is very dry, with a clean pencil give it, at two ſeveral times, as many waſhings with the cleareſt Iſinglaſs-ſize alone; and lay it aſide for two days carefully covered, to preſerve it from duſt: The ſame diligence forget not in making White-Japan, which does as abſolutely require a covering, until either of them is ſecured by a proper mantle of their own, varniſh, which is ſufficient to guard 'em againſt all injuries of duſt or dirt. But to proceed: When you have warmed it by the fire, imploy again your cleaneſt pencil, dipt in a ſmall portion of white-varniſh, anointing your work ſeven or eight times; deſiſt then for one day or two, after which waſh it again as often as before. Lay it aſide for the ſame ſpace of time, which being expired, repeat your waſhes the third and laſt time, as often as formerly. So many operations certainly deſerve ſome leiſure minuts, and a week at leaſt muſt be paſs'd over, before you dare preſume to poliſh it. When that is done, with Lamblack and oyl clear it up, and lend it a gliſſening, ſmooth, and pleaſant countenance. Obſerve, that your Blews being more deep and dark, thin or pale, depends wholly upon the different quantities of white-lead, that are mixt with the Smalt after the firſt waſhes: for as a ſmall proportion of Lead introduces the firſt, ſo a greater plenty occaſions the latter.

Let this ſerve for a general caution in laying either Blews, White, or any other colours with Iſinglaſs-ſize; Let it not be too ſtrong, but rather on the contrary very weak, but juſt ſufficient to bind your colours, or make them ſtick on your work: for if it be otherwiſe, it will be apt to crack and flie off. But laſt of all,

when you lay or waſh with clear Iſinglaſs, to keep you varniſh from ſoaking into, or tarniſhing your colours, then let it be of a ſtrong and full body.

To make Gum-water

Hardly any can be ignorant of the making of this; tis very common, and eaſie, and the compoſition conſiſts of two bodies only. In three quarters of a pint of fair water diſſolve one ounce of the whiteſt Gum-Arabick, carefully and cleanly picked: If you keep ſtirring and ſhaking it, the ſooner 'twill be diſſolved; which done, ſtrain it through a fine Holland-rag into a bottle, and if you want it, uſe it.

To make Red-Japan.

This beautiful colour is made ſeveral ways, and we want not drugs and mixtures to vary the different Reds, and humour all fancies whatſoever. I ſhall confine their variety to three heads: 1. The common uſual Red; 2. the deep, dark; and laſtly, the light, pale Red. Of theſe in their order.

In contriving the firſt, Vermilion deſervedly claims the chief place: Tis mixt with common ſize by ſome, by others with the thickeſt of Seed-Lacc. The laſt I judge moſt fit and uſeful, for this reaſon; becauſe it will not then break off in poliſhing, as that mixt with ſize frequently does: neither is it more chargeable, ſeeing it helps better to bear the body of varniſh that ſhall be ſpread over it; Your mixture ſhould keep a medium between thick and thin; tis difficult, and almoſt impoſſible to aſſign exact Rules for mingling your Colours, in general we tell you between both extremes; ſmall practice and experience will maſter this ſeeming difficulty. Your work being ready and warm, produce your Vermilion well mixt with the varniſh, and ſalute it four times with it; then allow it time to dry, and if your Reds be full, and in a good body to your liking, ruſh it very ſmooth: ſo done, waſh it eight times with the ordinary Seed-Lac-varniſh, and grant it a repoſe for twelve hours; then ruſh it again, though ſlightly, to make it look ſmooth. And laſtly, for a fine outward covering beſtow eight or ten waſhes of your beſt Seed-Lacc-varniſh upon it: and having laid it by for five or ſix days bring it forth to poliſh, and clear it up with Oyl and Lamblack.

The next in ſucceſſion to be diſcours'd on is the dark, deep Red. When you have laid on your common Red as before directed, take Dragons-blood, reduce it to a very ſmall duſt or powder, and as your judgment and fancy are inclined, mix it, a little at a time, with your varniſh; and indeed you will find, that a very ſmall portion will extreamly heighten your colour, as alſo that every waſh will render it deeper; but when you find it has acquired a colour almoſt as deep as you deſign, forbear, for you muſt remember you have more varniſh of Seed-Lacc to lay on, which will add and ſupply what is wanting. Conſider therefore how many waſhes

are

are ſtill to be laid, and according to that uſe your Sanguis Draconis, or Dragons-blood. This performance differs no way from the former, but muſt be managed by thoſe rules given for poliſhing and clearing the other Red, the Sanguis only excepted.

But in the third place, to oblige any perſon that is an admirer of a pale Red, we aſſign theſe inſtructions. Take white-lead finely ground with your Muller on the Marble-ſtone, you muſt grind it dry; mix it with your vermilion till it becomes paler than you would have it, for the varniſh will heighten it: ſtir therefore vermilion, white-lead, and varniſh together very briskly; which done, give your work four waſhes, and then follow cloſely the preſcriptions laid down for the firſt Red varniſh. You muſt in the foregoing mixture conſult with your ſelf, how many times you are to varniſh after the Red is laid; for if many, conſider how they will increaſe and heighten the colour, which for that reaſon muſt be paler, and have a more large portion of white-lead allotted it. By theſe means we have opened a ſpatious field, we have diſcovered the very nature of the thing; our Art has been freely diſplayed, and we have been neither penurious or niggardly in our communications: What admirable Products may we expect, when a lively and unlimited fancie is exerciſed in an Art that is equally boundleſs and unconfined.

To lay or make Cheſnut-colour-Japan.

This colour is now very much uſed, and of great eſteem, eſpecially for Coaches; I have alſo made other things, as Tables, Stands, and Looking-glaſs-frames. I muſt of neceſſity declare, that it ſets off Gold and Metals well: and becauſe variety in every thing that is new is acceptable, but chiefly to the ingenious Gentry, for whom theſe pages are intended, I could not in ſilence paſs this colour over.

The things that make up this colour are Indian Red, or elſe Brown red Oaker, which will ſerve as well: of either, what quantity you imagin will ſerve your turn, and with a Muller or Marble-ſtone grind it, mixed with ordinary ſize, as fine as butter. From thence tranſlate it to a pottinger; then take a little white-lead, and laborioufly grind it after the former manner, and with the ſame ſize: In the third place, have Lamblack ready by you; mix this and the white-lead with the Indian Red or Oaker in the pottinger, ſtirring and incorporating them together. If the colour produced by theſe three be too bright, darken it with Lamblack; if too dark and ſad, aſſiſt it with white-lead; this do, until you have maſtered the colour you wiſh for. One thing here commands your memory and obſervation; The ſame colour exactly which you make when tis thus mixt and wet, will alſo ariſe when tis varniſhed, although when tis laid and dry, twill look otherwiſe. Now when the colours are thus managed in the pottinger, ſet it over a gentle fire, put to it ſo much common ſize as will give it a fit temper to work, (neither too thick, or too thin.) Being thus qualified for

buſineſs, call for a fine proportionable Hogs-hair bruſh, with it waſh over ſmoothly your piece; let it dry, and repeat until your colour lie full and fair. Again, give it a drying time, and ruſh it ſmooth, but by no means cloſe to the wood, unleſs you intend to begin your work anew, and varniſh it a ſecond time. After a days reſt, adorn it with three or four waſhes of the fine Seed-Lacc-varniſh; when that is alſo dried on, varniſh it up to a body, fit to receive a poliſh, with your white varniſh. To conclude, its due and neceſſary time being ſpent, poliſh and clear it up with Lamblack and Oyl.

To make an Olive-colour.

This performance is every way anſwerable to the former; only inſtead of thoſe put Engliſh Pinck: grind it with common ſize, and when it has attained the conſiſtence of butter, convey it to a pot-tinger, and there Lamblack and White-lead mixt with it produce the Olive-colour; if too light, Lamblack will prevent it, if too dark the other. But farther, if you think it looks too green, take raw Umber, grinded very fine with ſize; add of that enough to take away that greeneſs: And nothing then remains but a due heed and obſervance of the foregoing rules for Cheſnut. But before we leave this Section, remember, That all colours laid in ſize will not endure ſo violent a poliſh as thoſe in varniſh, but are more ſubject to be rubb'd off.

By theſe methods you may make any colour you can fancie; with this admonition, That all colours, which are light and apt to tarniſh, and looſe their glaſſy beauty with Seed-Lacc, muſt be humour'd and varniſhed with White-varniſh, the Seed-Lacc being prejudicial.

CHAP. VI.

To work Metals or Colours with Gum-water.

WHenſoever you deſign to work Japan in Gum-water, you are adviſed to mix all your Metals and Colours, and every thing you make uſe of, with this Gum-water. But becauſe there is no general Rule without exception; therefore we underſtand all colours, except thoſe which before we called Tranſparent ones, for they require a different and diſtinct way of operation, as the beginning of this Treatiſe has directed.

When you deſign a mixture, forget not to ſtir the ingredients very well, together with the water, in a Muſcle-ſhell, which I conceive is more proper for this undertaking, and for that reaſon deſired you to furniſh your ſelf with a great number of them. Be cautious, I beſeech you, that you make not the mixture of your metals or colours with the gum-water either too thick or thin, but endeavour to keep the golden mean between both, that it may run fine

fine and ſmoothly from your pencil. Beſide, be not prodigal, laviſh, and profuſe of your metals, but make a quantity requiſite for your preſent buſineſs only, and provide not for time to come; for from a mixture of this nature, made in too large a proportion, ſeveral inconveniences ariſe. As firſt, in ſome ſhort time, the metals ſtanding uſeleſs, wax dry, ſo that they muſt be wetted for a ſecond emploiment with the ſaid gum-water, which by repetition corrupts both the metal and the colour, by receiving too much of gum in them: and although this might be likwiſe prevented, by adding fair water inſtead of that mixt with gum; yet in ſpite of all care and diligence, and beyond expectation too, another trouble and fault accompanies it, and that is, the duſt will gather to them and render 'em unfit and unſerviceable. Again, for your colours eſpecially, your Shells muſt be often ſhifted and changed, otherwiſe the gum and colours will be both knobby and drie, in that unſeemly poſture ſticking to your ſhells. I believe it will be your own negligence, and the fault will lie at your door, if after every minute caution and remark, whereby you may not fail of ſucceſs if they are obſerved, you ſhould through inadvertency miſcarry. But to proceed: Your metals or colours thus prepared, well mixed, and ready for the buſineſs, ſtir them with the pencil about the ſhell, and draw it often on the ſide of the ſhell, that it may not be overloaded with the metal, when you deſign to draw ſmall ſtroaks; on the other ſide, not too drie, becauſe you muſt be careful in making all your ſtroaks full and fair, by no means thin and craggy; carry your hand even and ſteddy, and finiſh your line before you draw off your hand, otherwiſe you may incur making the ſtroak uneven, and bigger in one place than another. But when you attempt great broad things, as Leaves, or large work, then charge your pencil very full, with this proviſo only that it does not drop. Here is one obſervation to be made for Gum-water, which in Gold-ſize is uſeleſs and unneceſſary, and indeed very advantagious for learners, and the unskilful eſpecially, and by them in a particular manner to be remarkt and obſerved. But firſt, tis uſeful for all; for that place you intend to make your draught in muſt be rubbed with a Tripolee-cloth: the reaſon is this; your black, when cleared up, will be ſo gloſſy, and as it were greaſie, that your metal or colour will not lie on it, unleſs it be primed with the Tripolee in that manner. So when you find any ſuch greaſineſs on your work, rub it with your Tripolee-cloth, and permit it to dry; after which you will perceive the draught of your pencil to be ſmooth and neat, and to your liking and ſatisfaction.

Now that which I before ſpake of in behalf of beginners is this; It may very reaſonably be ſuppoſed, that a practitioner in his firſt attempts may not frame his piece even and regular, or his lines at a due diſtance: now upon theſe or any other accounts, if he is diſpleaſed at his own handy-work, he may with this uſeful Tripolee-cloth wipe out all, or any part which he thinks unworthy to ſtand,

and on the ſame ſpot erect a new draught; by theſe means he may mend, add, blot out, and alter, until the whole fabrick be of one entire make, good and anſwerable to each part of the undertaking. I cannot better in words expreſs my ſelf, or with my Pen deliver more full or plain rules for mixing your colours and metals; neither can I with my tongue more ſteadily guide your hand and pencil. I am apt to flatter my ſelf ſo far, as to believe what I have communicated may abundantly ſuffice, and ſhall therefore add nothing more with relation to laying metals or colours, and the manner or method of working them in Gum-water. That part of our Profeſſion which we call Setting off, or, which is the ſame thing in other words, Seeding of Flowers, Veining of Leaves, Drawing of Faces, and making Garments, deſires not our preſent conſideration, but ſhall be handled in the following pages.

CHAP. VII.

To make Gold-ſize.

THis is the other famous compoſition, which is in great eſteem and uſe for laying metals and colours, and ought in due manner to be made known; but we ſhall firſt give you the method of mixing thoſe things which are concerned in its production. Their names and quantities are, of Gum animæ one ounce, Gum Eſpaltum one ounce, Lethergi of Gold half an ounce; Red-lead, brown Umber, of each the like portion. To theſe, ſhut altogether in a new earthen pipkin, large enough to hold one third more than you put in, pour of Linſeed oyl a quarter of a pint, of drying oyl half a pint, with which you may be furniſhed at the colour-ſhops. Place this earthen veſſel thus loaded over a gentle fire, that does not flame in the leaſt, keeping it continually ſo warm, that it may but juſt bubble up, or almoſt boil; ſhould it riſe over, your chimny and materials would be in danger: if you perceive it ſwelling, and endeavouring to paſs its bounds, remove it from that hot place to a more cool and gentle. When firſt it begins to ſimper and boil a little, with a ſtick keep moving and ſtirring it, until the whole maſs of Gums be incorporated and melted; not that you muſt deſiſt or forbear ſtirring until it become as thick and ropy as Treacle, for then it is ſufficiently boiled. This done, convey the pipkin to a cool place, and there let it reſt, till the extremity of heat is over. After which time, ſtrain it through a coarſe linnen cloth into another earthen pot, there to cool, and lie ready for uſe.

This is the manner of its compoſition. I ſhall now inſert the ways of working it. When your buſineſs ſhall call for this Size, bring forth what quantity you require for the preſent, and put it into a muſcle-ſhell with as much oyl of Turpentine as will diſſolve the ſize, and make it as thin as the bottom of your Seed-Lace.

Hold

Hold it over a candle, and, when melted, ſtrain it through a Linnen rag into another ſhell. To both theſe add vermilion enough to make it of a darkiſh red; but if this make it too thick for drawing, afford it as much oyl of Turpentine as will make it thin enough for that purpoſe. The main, and indeed only deſign of this Size, is for laying on of Metals, which after this manner muſt be performed.

When you have wrought your work, and that which you intend to decipher on it; draw this Size all over that part, and that part only, which you reſolve ſhall be guilded or adorned with gold, paſſing over thoſe places where you think to lay your other metal or colours, as Copper, Silver, or the like. Your Size being thus wrought for the Gold, let it ſtand till tis ſo dry, that when you put your finger upon any of it, it may be glutinous and clammy, and ſtick a little, but not ſo moiſt that the leaſt ſpot or ſpeck ſhould come off with your fingers, not unlike to thick glue when tis half dry. When you find it agrees with the characters we have given you, conclude that to be the critical minute, the very nick of time, wherein you muſt apply your Gold; then take a piece of ſoft, waſht leather, or the like: this being wrapt about your forefinger, dip it into your gold-duſt, and rub where the gold-ſize is laid, for it will ſtick on the ſize, and no where elſe. If any duſt of Gold lies ſcattered about your work, with a fine varniſhing-bruſh, that hath not been uſed, bruſh or wipe it all into your gold-paper. This being thus finiſhed, take your pencil in hand again; draw that part which you deſign for Copper with Gold-ſize alſo; and when dry, cover it with Copper after the ſame method that you received for Gold. A third time weild your inſtrument, the pencil, and lay Size for Silver, and operate as aforeſaid; ſo likewiſe for all dead metals, whereſoever you deſign them: Only take this remark along with you, That you lay your metals ſucceſſively one after another, ſuffering each to dry and be covered, before you begin a diſtinct one; as for inſtance, Your Gold-ſize muſt be dry, and guilded before you proceed farther, and ſo of the reſt. After all theſe, lay your colours with gum-water if you are pleaſed to inſert any, reſerving the Rocks for the laſt labour; which how to perform, in the ſucceeding diſcourſe ſhall be demonſtrated.

It may often ſo fall out, that you'l mix more Gold-ſize than at one time may be conſumed, or you may be called off from your buſineſs for a day or more. Now to preſerve it entire and moiſt enough, and in condition fit to work againſt next time, obſerve that after it has ſtood five or ſix hours, a film or skin will ariſe and overſpread the ſurface of it: then put it in water, and let it remain there with the pencils covered too, until your next operation ſhall deſire their aſſiſtance; before which, you muſt ſtir it well together, and employ it as you think fit. If it ſhould chance to grow thick, the old remedy, Venice Turpentine, will relieve it. But farther, if by frequent mixture with Turpentine, often putting into water, or

long ſtanding, it becomes skinny, thick, and knobby, and by conſequence unſerviceable; the beſt uſe you can poſſibly put it to, is to caſt it away.

I ſhall conclude this Chapter with my requeſts to you, ſo to order and compoſe your Size, that, being of a good mediocrity, neither too thick or thin, it may run ſmooth and clear, and your ſtroaks be fine and even; in ſome time you will be ſo skilful, and ſo delighted with your draught, that the moſt ſubtle, neat, and hairy lines will adorn your piece, and your work in all good qualities may, though not exceed, yet vie with, and parallel the Indian.

CHAP. VIII.

To varniſh Prints with White Varniſh.

PRocure a Board very fit and exact to the Print you reſolve to varniſh, and thus manage it. Get common Size, which you may have at the Colour-grocers; warming it by the fire, ſcraping whiting into it; make it of an indifferent thickneſs, and with the ſofteſt hogs-hair-bruſh, proportionable to your board, waſh it once over, permitting it to dry: then white it again, and ſo repeat, till it lies with a fair body, and quite covers the grain of the wood, which may be of Deal, Oak, or any other. This done, take off your whiting with ruſhes very cloſe, and ſmooth, but not ſo far as to diſcover the grain: then with flower and water make a paſte thick as ſtarch, and with your hand or bruſh work or dawb over the backſide of your Print, with an even ſteddy hand lay your Print on the board, and ſtick it on as cloſe as you can with all imaginable diligence. Suffer it not to cockle, wrinkle, or riſe up in little bladders; if it ſhould, preſs it down with your hand, but be ſure your hands be extraordinarily clean and free from all duſt, filth, and pollution when you come to paſte on the Print, that it may not in the leaſt be ſoiled, before tis varniſhed. Smooth down the whole paper with your hand, paſs it over and over, that every part thereof may ſtick cloſe and adhere to the whiting. I cannot here burden you with too many cautions and caveats; for if any the leaſt part of your Print riſe or bubble, the whole beauty and pride of the Picture is deſtroyed when you come to varniſh. Being thus cloſely and carefully fixt to the board, ſet it by for 24 hours, or longer; then take the cleaneſt of your Iſinglaſs-ſize, and with a ſoft pencil waſh over your Print; but be certain it be dry before you paſs it over again, which you muſt do with a quick hand, and not twice in a place; give it leiſure to dry, and afford it one waſh more, with two days reſt: Afterwards with the fineſt and cleareſt of your white-varniſh grant it ſix waſhes by a gentle heat, not too nigh the fire, to avoid bliſtering. When 24 hours

are

are paſt, give it eight waſhes with the ſaid clear varniſh: lay it aſide for two days, and then vouchſafe to anoint it ſix or ſeven times more, giving it leave to reſt two or three days. Having advanced thus far, with linnen and Tripolee, both very fine, poliſh it, but with gentle and eaſie ſtroaks. Laſtly, clear it up with oyl and flower.

This I muſt needs commend for a pleaſing and ingenuous contrivance; a new ſort of Speculum or Lookinglaſs, which without deceit gives a double repreſentation. Here the Prince and Subject may (and not irreverently) meet face to face; here I may approach my King without the introduction of a Courtier: nay, tis ſo ſurprizing, that though I expect no ſhadow but that of my friend graven on the paper, it will in ſpite of me, in an inſtant too, draw my own Picture, ſo to the life, that you might without perjury ſwear tis the Original. Amorous piece! That (without the aſſiſtance of a Cunning man) obliges me with a ſurvey of my Self and Miſtreſs together; and by this cloſe conjunction, by theſe ſeeming careſſes of her in Effigie, I counterfeit, nay almoſt antedate our more ſubſtantial enjoyments! Kind Picture too! which will permit me to gaze and admire without intermiſſion, and can ſurvey me as I do her, without anger or a bluſh! I know very well no Apelles dare pretend to delineate or make an artificial beauty, that ſhall equal her natural: Know, that the perfections of her Body as far ſurpaſs the skill of the Pencil, as thoſe of her Mind tranſcend the expreſſions and abilities of the Pen. But yet, in one circumſtance, and one only, the Picture does excel my Miſtreſs; the ſhadow is more laſting than the ſubſtance; She will frown, wrinkles and old Age muſt overtake her; but here ſhe lives always Young, for ever blooming; Clouds and Tempeſts are baniſh't from this Hemiſphere, and ſhe bleſſes me with a gracious and perpetual Smile.

CHAP. IX.

How to lay Speckles *or* Strewings *on the out, or inſide of Boxes, Drawers, Mouldings, &c.*

HAving in readineſs a quantity of Speckles, which you think may anſwer your preſent occaſion, mix them with ſo much of your ordinary Lac-varniſh, as will, being put both into a Gallipot, render them fit to work with a ſuitable Pencil, but by no means ſo thick as you would Colours. For this uſe only you muſt reſerve a Bruſh, with which you muſt ſtir 'em very well, and your work being gently warmed by the fire, waſh it over with it, and when dry, again. This repeat, until your Speckles lie as thick and even, as you could wiſh or deſire them; afterwards beautifie them

with three or four waſhes of your Varniſh mixt with Turpentine, and you have concluded all, unleſs you intend to poliſh; for then, having done every thing as above directed, tis required that you give it eight or ten waſhings of your beſt Lac-varniſh, which being all ſucceſſively dried on, you are at liberty to poliſh it. All ſorts and variety of coloured Speckles may be thus ordered, except Silver, the laying on of which choice metal deſerves the beſt and fineſt of your Seed-Lacc, inſtead of the ordinary; and the beſt white-varniſh too, muſt be emploied to bring it to a poliſh; but if you conclude upon not poliſhing it, be more ſparing of your varniſh, for fewer waſhes will ſuffice.

CHAP. X.

To lay Speckles *on the drawing part of Japan-work, as Rocks, Garments, Flowers,* &c.

BEfore you can proceed to try this experiment, a little Sieve muſt be framed after this manner. Take a ſmall box, ſuch as Apothecaries employ for Pills, ſomething larger in compaſs than a Crown-piece, about half an inch deep: ſtrike out the bottom, and in its place bind very ſtrait about it fine Tiffanie, and to prevent coming off faſten it on the outſide of your box with thread, and reſerve it for your neceſſities.

Now when your work expects to be adorned with Rocks, Flowers, or the like, uſe firſt your Pencil to varniſh thoſe places with, and whilſt it is wet put ſome of your ſtrewings into the Sieve, and gently ſhake it over the place deſigned for your Rock, until it appears anſwerable in Speckles to what you intended; but eſpecially when for Rocks, call for a pencil about the bigneſs of your finger, one that is drie and new, and with it ſweep all thoſe ſtragling Speckles, that lie beyond the wet or varniſhed part, into the ſides and top of the Rock that is thus moiſtned; for there it will not only ſtick, but render your work, thicker of Speckles in thoſe places, more beautiful, and oblige it with a kind of ſhadow and reflection.

This work admits of no idle hours, no interludes and vacations, for as ſoon as one part is compleated, the other deſires to undergo the skill and contrivance of the Artiſt. When this Rock is drie, the next muſt ſucceed in operation; and by this way of working the one, when, and not before, the other is perfectly drie, you may, like the Giants of old fighting againſt Jupiter, caſt mountain upon mountain, lay one rock upon or beſide another, of different colours, and as many ſhapes, until the whole enterpriſe of Rock-work is completed. But obſerve, that in ſweeping your Speckles into the edges of each Rock, you intermix not one portion of ſcattered

parts

parts into a Rock of a different colour; let them therefore enjoy their proper ſtrewings. When you thus lay your Rocks on your work being cold, it will certainly for the preſent look dull and heavy, nay to that degree, that you might very well ſuggeſt to your ſelf nothing leſs than the damage and ruine of the whole undertaking. But though no ſigns of life, beauty, or ſhadow do appear, let not this ſtartle or diſcourage you; for when you have ſecured it, as we directed before, this fright vaniſhes, the dangerous Mormo or Bugbear diſappears, its expected qualities ſuddenly ariſe, and by the aſſiſtance of your Securing-varniſh, it is decked with gay and beautiful apparrel.

CHAP. XI.

To make raiſed work in imitation of Japan, and of the Paſte.

TO attempt the compoſition of this Paſte, you muſt provide a ſtrong Gum-Arabick-water, charged with a double quantity of Gum to that we before taught you. Have in readineſs an ounce of Whiting, and a quarter of an ounce of the fineſt and beſt Bole-Armoniack; break them on your Grinding-ſtone with the Gum-water, until they are made as fine as butter, but ſo thin, that when moved into a Gallipot, it may but juſt drop from the ſtick with which you work and ſtir it. If its condition be too thick, gum-water will relieve it; if too thin, you muſt give it an addition of Whiting and Bole-Armoniack, as much as will make it capable of working well, and regularly. The ſtick that I ſpake of before ſhould reſemble that of a Pencil-ſtick, but it muſt have a more ſharp and taper end. This dipt into your paſte, drop on the Rock, Tree, Flower, or Houſe which you purpoſe to raiſe, and by repetition proceeding until tis raiſed as high and even as you think convenient. Prevent all bladdering in the paſte, which ſcurvie fault proceeds from a careleſs and inſufficient grinding and ſtirring of the Whiting and Bole: ſhould you with theſe blemiſhes endeavour to raiſe, your work when dried will be full of holes, and thereby deſtroy the beautie of it. The only way to prevent it in ſome meaſure, when ſo dried, is, with a wet fine cloth wrapt about the finger, to rub it over again and again, until the holes and cracks are quite choak't and ſtopt up, and after its time of drying is expired, with a ruſh and all imaginable induſtry and care ſmooth it.

Theſe aſſiſtances I have laid down only in caſe of neceſſity, by way of corrections for accidental miſcarriages; for your work will look abundantly neater, if theſe Errata are prevented by a Paſte in the beginning, well grinded and tempered before tis dropped on your work. You are deſired farther to obſerve, that in the Japan

raiſed-work for Garments, Rocks, &c. one part is elevated and higher than the other; as in flowers, thoſe that are firſt and nearest to the eye are higheſt, ſome leaves too that lie firſt are higher than thoſe that lie behind 'em: So in the pleats and foldings of garments, thoſe which ſeem to lie underneath, are always at the greater diſtance. I will inſtance in but one more, and that is of Rocks, where in poſition the firſt muſt always ſurmount and ſwell beyond that which skulks behind, and is more remote: The rule holds good in all things of a like nature, and if you endeavour to counterfeit the Indians who take theſe meaſures, tis reaſonable and neceſſary to follow their preſcriptions. I ſhall aſſign two ways for its accompliſhment, which, if truly and carefully copied out, will come very near the Japan original.

Firſt, after your deſign is rais'd to a due height, whether Figure or Flower, and well dried, with a little Gum-water, Vermilion, and a Pencil, trace out the lines for the face, hands, or foldage of the garments, for the leaves of your plants and ſeeds of flowers, or any thing intended, in its proper ſhape made at firſt before the raiſed work was laid, and according to which your Paſte was in ſuch manner directed, and confined by thoſe lines that were drawn as its boundaries; for unleſs ſuch ſtroaks were made, tis impoſſible to laye the paſte in its proper figure. This done, three or four ſmall inſtruments muſt be procured; one of them a bended Graver, which the Engravers make uſe of; the reſt, ſmall pieces of Steel, in ſhape like a Chiſſel of the Carpenters, faſtened in a wooden handle, the breadth of the largeſt, not exceeding a quarter of an inch, of the others ſizeably leſs: With theſe your raiſed work muſt be cut, ſcraped, and carved, leaving one part higher than the other, keeping due regard to the proportion of the thing you deſign. But here I muſt forewarn you of the difficulty of the enterpriſe; no heavy, ruſtick hand muſt be employed in this tender, diligent work; for if in haſte or unadviſedly you attempt it, believe me your raiſed work will break off in ſeveral places, to the diſgrace of the Artiſt, and deformity of the piece. Let therefore your tools have an exquiſitely ſharp and ſmooth edge, whereby they may cut clean and fine without roughneſs: And now tis time to ſmooth and ſleek it with a bruſh that has been often uſed before, in order, in the laſt place, to cloath it with any metal you ſhall judge moſt proper, as ſhall hereafter be ſhewed at large.

The other way which we promiſed for raiſed work, is this: Strike or trace out your deſign, as well the inſide as the outward; that is, the ſhape of your face, neck, hands, legs, the chief ſtroaks of the foldings of the under and upper garments, ſo of flowers, or the like: Then take your Paſte, ſomewhat thinner than you commonly uſe it, and with it raiſe the lower garments or parts, which require the leaſt raiſing. Grant it time to drie throughly, and then with a very ſmall pencil dipt into the thickeſt of your Seed-Lacc, varniſh juſt the edges of your raiſed work; for this intent, that when you advance

advance the higher part, it may hinder the wet incorporating with the drie, which muſt be avoided; for ſhould it do ſo, the work will never ſhew well. This muſt be performed as often as you elevate one part above another; and ſtill as your work is exalted, your paſte muſt be thicken'd; and raiſing each part ſucceſſively, beginning with the loweſt, you are to conclude with the uppermoſt; and when all is drie, if need require, ſmooth it with a ruſh, and then it is in a condition fit to receive your metal. Make ready then what ſort of metal you pleaſe to cover it with, mixed in gum-water, and with a pencil deſtined for the uſe lay it on the raiſed work full and fair: give it leave to drie, and with a dogs tooth, which you may have at the Guilders, or a Stone or Agat, by them emploied in their Frames and Guilding, burniſh your work untll it is bright, and ſhines as much as you deſire it ſhould. And farther, dip the pencil into your fineſt Lacc-varniſh, and laie it over twice; then ſet it off, or ſhadow it with what your fancie directs, but of this I ſhall diſcourſe hereafter. Take notice, that if you grind more paſte than you can conſume at once, and it be drie before you ſhall have occaſion for it the ſecond time, grind it again, and tis fit for your buſineſs. You may judge of the ſtrength of your paſte, by the eaſie admittance of your nail preſs'd hard upon it, for then tis too weak, and muſt be hardened and ſtrengthened by a more ſtrong gum-water: Trials and Experience will give you more accurate, more ſatisfactorie directions. With theſe ingredients, joined to Art and Skill, it is poſſible to make a paſte ſo hard, ſo ſtubborn, that a violent ſtroak with an hammer can neither break or diſcompoſe it.

CHAP. XII.

To prepare ordinary, rough-grain'd woods, as Deal, Oak, &c. whereby they may be Japanned, and look well.

PRovide ordinary Size, uſed by the Plaiſterers, and vended by Colour-ſhops, diſſolve it over the fire, making it pretty warm; mix Whiting with it until tis of a reaſonable body and conſiſtence, yet not too thick; then take a Bruſh fit for the purpoſe, made of hogs-hair. Lay your work once over with this mixture of Whiting and Size, and ſo often repeat it, until you have hid all the pores, creviſes, and grain of your wood, ſuffering it to drie throughly between every turn. You may afterwards take a fine wet rag, and rub over your work, making it as ſmooth as your induſtry is able; this furbiſhing it with a cloath dipt in water, we call Water-plaining; when drie, ruſh it even and ſmouth, and as cloſe to the grain as poſſibly you can. This done, waſh over your work twice with the thickeſt of your Seed-Lacc-varniſh; after

which, if it be not ſmooth, again ruſh it, and in a day or ſo varniſh it over with black, or any other colour, as you have been directed in thoſe places where we have treated of it; when it has ſtood ſufficiently, you may apply your ſelf to finiſh it by poliſhing.

According to theſe methods you are to prime carved Frames for Cabinets or Chairs, when you deſire they ſhould look well; with this difference, that theſe muſt not be poliſht, and by conſequence require not ſo great a body of varniſh, no more than will contribute to a rich and ſplendid gloſs. There is alſo another way, which I recommend for the moſt valuable, becauſe the moſt durable and laſting, but not indeed of ſo large an extent as the former, being proper only for the tops of Tables, Boxes, or the like; and thus you muſt proceed. Boil common Glew in water, let it be fine and thin; into which caſt the fineſt Saw-duſt, until tis indifferently thick, and fit to lay with a bruſh, which you muſt provide for that purpoſe. Run it over once with the glew ſo mixt; if the grain of the wood be not effectually obſcured, waſh it again, and two days being given to harden, ſend it to a good workman or Cabinet-maker, who muſt ſcrape it with his Scraper, as Pear-tree or Olive-wood are ſerved, and make it as fine and even as poſſibly he can; then varniſh it as you have been learnt to do by Pear-tree, or any other ſmooth wood. This, if well done, will not come behind any for beauty or durability. Tis confeſs'd, theſe labours are to be performed only upon caſes of neceſſity, for they are very troubleſom; and if every circumſtance were truly weighed, not ſo cheap or valuable as your ſmooth, cloſe-grained woods, of all which Pear-tree is in the firſt place to be eſteemed.

Of Bantam-*work.*

I Think it moſt proper in this place to ſpeak of the manner of working at Bantam, becauſe the way of preparing the wood is much the ſame with that of priming with Whiting. There are two ſorts of Bantam, as well as Japan-work: for as the Japan hath flat lying even with the black, and other lying high, like embоſſed work; ſo the Bantam hath flat alſo, and incut or carved into the wood, as a ſurvey of ſome large Screens, and other things that come from thoſe parts, will beyond all ſcruple convince and ſatisfie you: with this difference however, that the Japan-Artiſt works moſt of all in Gold, and other metals, the Bantam for the generality in Colours, with a very ſmall ſprinkling of Gold here and there, like the patches in a Ladies countenance. As for the flat work, it is done in colours mixt with gum-water, appropriated to the nature of the thing deſigned for imitation: for the ordering theſe colours with gum-water, you have already received inſtructions. The carved or in-cut work, is done after this manner: Your Cabinet or Table,

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be it whatſoever you pleaſe to work on, ſhould be made of Deal, or ſome other coarſe wood; then take Whiting and Size, as before taught, lay it over your work, permitting it to drie between every waſh; this muſt be ſo often done, till your primer or whiting lie almoſt a quarter of an inch thick; but always remember to mix your whiting and ſize thinner than formerly, and lay it therefore over the oftner; for if tis too thick, it will not only lie rough and unſeemly, but twill be apt to flie off and crackle. Having primed it to its due thickneſs, being drie, water-plain it, that is, as we hinted before, rub it with a fine, wet cloth; in ſome time after ruſh it very ſmooth; lay on your blacks, and varniſh it up with a good body, and next of all in ſome ſpace poliſh it ſufficiently, though with a gentle and eaſie hand. Being thus far advanced, trace and ſtrike out your deſign with vermilion and gum-water, in that very manner which you intend to cut and carve it, and very exactly; your figures, Trees, Houſes, and Rocks, in their due proportions, with foldage of Garments, leafing of Trees, and in a word, draw it as if it were to ſtand ſo without any alteration. This finiſhed, exerciſe your Graver, and other inſtruments, which are made of ſhapes, differing according to each workman's fancie: with theſe cut your work deep or ſhallow, as you think beſt, but never carving deeper than the whiting lies, for tis a great error to paſs through that and carve your wood, which by no means ought to feel the edg of your inſtrument. Be mindful likewiſe to leave black ſtroaks for the draperie of garments, and the diſtinction of one thing from another: as for example, if you were to work in this manner the great Bird, which is in the 11th Print at the end of this Book; You ought, I ſay, to carve where the white is, and leave the black untouch't, which ſhews not only the feathering of the wings, but the form and faſhion of the Bird it ſelf; the ſame means are to be uſed in all other things which you undertake. But I ſhould counſel that perſon, who deſigns to imitate Bantam work, to endeavour to procure a ſight of ſome Skreen, or other piece; for one ſingle ſurvey of that will better inform him, than ten pages can inſtruct or demonſtrate. Had it been a thing of little trouble, or which might have been uſeful to the young and willing practitioner, we had inſerted a Plate or two of it, for it differs vaſtly from the Japan in manner of draught; but ſince tis now almoſt obſolete, and out of faſhion, out of uſe and neglected, we thought it a thankleſs trouble and charge to affix a Pattern, which could neither advantage Us, or oblige You: I think no perſon is fond of it, or gives it houſe-room, except ſome who have made new Cabinets out of old Skreens. And from that large old piece, by the help of a Joyner, make little ones, ſuch as Stands or Tables, but never conſider the ſituation of their figures; ſo that in theſe things ſo torn and hacked to joint a new fancie, you may obſerve the fineſt hodgpodg and medly of Men and Trees turned topſie turvie, and inſtead of marching by Land you ſhall ſee them taking

Journeys through the Air, as if they had found out Doctor Wilkinson's way of travelling to the Moon; others they have placed in such order by their ignorance, as if they were angling for Dolphins in a Wood, or pursuing the Stag, and chasing the Boar in the middle of the Ocean: in a word, they have so mixed and blended the Elements together, have made a league between fire and water, and have forc't the clouds and mountains to shake hands, nay deprived every thing of its due site and position, that if it were like any thing, beside ruin and deformity, it must represent to you the Earth, when Noah's Floud was overwhelming it. Such irregular pieces as these can never certainly be acceptable, unless persons have an equal esteem for uglie, ill-contrived works, because rarities in their kind, as for the greatest performances of beautie and proportion.

But to return to our business. When you have finished your carved work, and cut it out clean and smooth, with your pencils lay the colours, well and purely mixt, into your carved work, in the manner which your ingenuity shall suggest, or the nature of it absolutely require. When the colours are finished, the gold may be laid in those places where you have designed it, with powder-gold, or brass-dust mixt with gum-water, but that looks not so bright and rich as Leaf-gold, which the Bantam Artists always employ; and so may you also, if you make a very strong and thick Gum-Arabick water, which you must laie with a pencil on your work, and whilst it is wet take leaf-gold, cut it with a very sharp smooth-edged knife (on a piece of leather straitly nail'd to a board) in little pieces, shaped to the bigness and figure of the place where you dispose of it. Take it up with a little Cotton, and with the same dab it close to the gum-water, and it will afford a rich lustre, if your water be very strong; otherwise 'twill look starv'd and hungrie, when tis drie. Having thus finished your work, you must very carefully clear up your black with oyl, but touch not your colours, lest you should quite rub them off, or soil them; for this is not secured, as the other Bantam flat-work is; if wet come at this, the colours will be ruined, and peel off. I confess I have seen some even of the raised-work, whose colours would not stir, but none so secured and firm as flat, in which you'll seldom or never find some Colours that will not endure a security with varnish, but with the loss of their native splendor: but those who please may leave out the Tarnishing colours, and secure their carved work with a pencil, as formerly directed.

CHAP.

CHAP. XIV.

To take off any Japan-patterns in this Book, upon any piece of work whatsoever.

WHen your Black, or any other colour is varnished and polish't fit for draught, take a particular design out of this Book, or any thing else that is drawn upon paper, with whiting rub all over the back-side of your Print or Draught, and use a linnen cloth to wipe off all the whiting that lies rough and dusty on the back-side of your paper so whited. Then lay the Print on the Table or Box, with the whited side next to it, in the very place where you design the Draught should be made, and with a needle or piece of iron-wyer round and smooth at the point, fixed in a wooden handle for the purpose, not sharp to cut or scratch your Paper and Print, which we call a Tracing-pencil; with this, I say, draw over and trace the Print as much as you think necessary, taking the most material and outward stroaks, or all others which you imagin are hard and difficult to draw without a pattern. This, by the assistance of the whiting with which your paper was rubb'd, will give the fashion and lines of what you have done, upon the Box or Table. After this, if you draw in Gold-size, use Vermilion mixt with Gum-water, and with a small pencil dipt in it, go over those lines made by the whiting; for by this operation it will not easily come off, so that you may work at leisure with the Gold-size. But if you will work your metals or colours in gum-water, then trace or draw over your Design with Gum-water mixed with Brass or Gold-dust. Now either of these ways here mentioned, when drie and finished, will work either in Gum-water or Gold-size, as I have formerly discovered.

CHAP. XV.

The manner of working and setting off some Draughts in this Book:

I Think by this time I may truly say, That I have in a familiar and easie method proposed Rules for purchasing materials of all sorts, the manner of their composition, with the way of using Varnishes, laying of Metals, Colours, and whatsoever else is necessary, or may claim affinity and relation to the Varnishing and Japanning Art. But because these lines have a double design, to instruct and inform the ignorant, as well as assist those that have a

ſmall knowledge and ſmattering in this Science: though I am perſwaded I have ſufficiently obliged the latter, yet becauſe I may not be ſo clear and ſatisfactory in my Rules to thoſe who before never attempted any thing of this nature, to whom tis a perfect Terra incognita, an undiſcover'd Province; for their ſakes I ſhall willingly make an addition of a few pages, to ſhew in a plain and more particular manner the way of working ſome Patterns in this Book either in Metals or Colours, by the knowledge whereof they may be enabled with eaſe and inclination to perform any enterprize that ſhall oppoſe them. To theſe I ſhall affix the different ways of ſetting off and adorning your work, which I have before rather mentioned and touch't upon, than treated of.

The firſt eight Copper-prints, at the end of this Book, are ſeveral deſigns for ſmall work, of whoſe differences their Titles will inform you: Two others for Drawers of Cabinets; one, of all ſorts of Birds flying in Antick figures; two, of Birds great and leſs, ſtanding in various poſtures; another of Beaſts, &c. Two figures of Chineſe men and women, in untoward geſtures, and habits: Others, of Flower-pots, Sprigs, Trees, and the like: Laſtly, their Temples, Structures, and Palaces; their manner of worſhip, and reception of foreign Miniſters and Embaſſadors; with as much pleaſing variety as can reaſonably be expected. Any part of theſe may be placed on the work, as the fancy and ingenuity of the undertaker ſhall direct: yet I ſhall give a little light after what manner they may be tranſpoſed.

Suppoſe then you have a large piece of work, as a Table, or Cabinet; take one of the Prints which chiefly complies with your humour, inſert others alſo which may be moſt agreeable, yet give variety too: borrow a part from one, a figure from another, birds flying or ſtanding from a third; this you may practiſe until your Cabinet be ſufficiently charged: if after all this any thing be wanting, your judgment muſt order, beautifie, and correct. But obſerve this always, that if you would exactly imitate and copie out the Japan, avoid filling and thronging your black with draught and figure, for they, as you may remark, if ever you happen to view any of the true Indian work, never croud up their ground with many Figures, Houſes, or Trees, but allow a great ſpace to little work: And indeed tis much better, and more delightful; for then the Black adds luſtre to the Gold, and That by way of recompence gives beautie to the Black.

But here an Objection may be ſtarted; That if a little work is moſt natural, and according to the Pattern which the Indians have ſet us, why have not I followed that Rule in my Draughts annexed to this Book? To this I anſwer; That if I had ſo done, I muſt have provided thrice the number of Plates, to ſhew the variety that theſe have ſufficiently done; not to mention a triple charge that would have attended. Again, ſhould theſe have been beau-

beautified with little work, I had then been liable to cenſure for being niggardly of my Patterns, and depriving the practitioner of choice and variety: But by what I have preſented, I have ſecurely ſailed between this Scylla and Charybdis; have paſſed the Rock on one hand, and the Gulph on the other; and, if I am not flattered, have not only obtained the good liking of the Curious; but ſufficiently ſupplied the wants of thoſe who are great undertakers. Here you may alter and correct, take out a piece from one, add a fragment to the next, and make an entire garment compleat in all its parts, though tis wrought out of never ſo many diſagreeing Patterns. Beſides, I have not by this variety fixt a Ne plus ultra to your fancie, but have left it free, and unconfined: I do adviſe, that no one would oblige himſelf to keep cloſe to the Copy, for even the ſmall Cutts will ſupply the place of a much larger Box than is there expreſs'd, and not injure or diſgrace it. I do with modeſty and ſubmiſſion pretend not to confine, but lead and aſſiſt your fancie. Thus much in general terms; I'le detain you no longer on this large and pregnant Topick, but regularly now deſcend to particulars, and inſtruct you how to work off ſome of the forementioned Draughts.

To work the Firſt Draught.

This affords you ornaments for the tops and ſides of little Boxes, which, when traced out according to the directions already given, muſt be done with gold, if you work in gum-water. Take your gold-ſhell, and with your pencil fill ſome of the tops of your houſes; and thoſe parts which you obſerve in your Print to be mark't with black lines, as the Doors, Windows, &c, afterwards the Sprigs, Flowers, and Birds, all of them in a fair, ſmall, but full ſtroak: now if you paint theſe latter things with colours, they may be variouſly managed, with red, ſome others with blew, a third with ſilver, until the whole be entirely compleated. If you think to raiſe any of theſe, be ſure to practiſe on thoſe that lie firſt and foremoſt, for which I do refer you to the Chapter of Raiſed work.

When you have thus far advanced, tis required that you ſhould proceed to Setting off, which I deſire now to make my buſineſs to inform you, as having never yet mentioned it; yet I ſhall at preſent confine it only to that of Gum-water, for this is not the way with Gold-ſize, of which more properly hereafter. When the leaves and tops of your Houſes are fairly laid in Flat-work; to make the black and ſhining veins of your leaves, the tiling of your buildings, and foldage of garments, appear through your gold and metals, as ſome of the Indian work does, exerciſe your Tracing-pencil, breathing on your work with your mouth cloſe to it; and when moiſtened with your breath, ſtreak or draw out the veins and foldage of the figures, their hands, face, and parts ſo made in their proper order. When your metal begins to drie, and will not ſeparate, force it to part again by breathing on it, for that moiſt-

neſs will reduce it to obedience, which muſt be obſerved too in a moderate degree; for if you make it over-wet and damp, the tracing-iron tis true will disjoin it, yet no ſooner can it paſs the place but it cloſes up, and reduces it ſelf to its former amicable conjunction; as a Ship that ploughs and divides the Sea, makes a channel in an inſtant, but as that ſails off the waters return, the breach is healed, and the place of its paſſage is no more to be found. Too much moiſture is therefore as great an inconvenience as none at all. Perhaps your work may be rough and unhandſom before tis throughly drie, yet after that, a ſoft, new pencil by bruſhing will caſt off that diſguiſe, will command the looſe rough particles to withdraw, and repreſent the Veinings and Hatchments in a ſmooth and pleaſant dreſs.

To ſet off Raiſed work with Black.

When your Raiſed work has been varniſhed and burniſhed, put Lamp-black into a Muſcle-ſhell, and with gum-water hardly wet it, for if you allow it too large a portion, you'l find it a difficult task to make it comply and incorporate: but when it is mixt, which you muſt perform with your bruſh, then add as much water as will prepare and enable it, by the aſſiſtance of a ſmall well-pointed pencil, to draw fine black ſtroaks. Theſe muſt frame the lineaments and features of the Faces, the foldage of your raiſed Figures, the veins of Leaves, Seeds, the bodies of Trees, together with the black hatchments of your Flowers. If you would have any Rocks ſpeckled, firſt paſs them over with the ſaid black, and when dry, grant them two waſhes with the Securing-varniſh; laſtly, lay on the Speckles. One thing here deſerves your obſervation; If your good will and labour cannot be accepted, and your black, or whatſoever you Set off with, will not be received; paſs over the Raiſed work with a Tripolee-cloth in a ſoft and gentle manner, leſt the Metals ſhould be ſeduced, and forſake their apartment.

This manner of Setting off is more practiſed than that with a Tracing-pencil, or breathing on it, not only for Raiſed but Flat-work too; for when your piece is drie, ſalute it once with the Securing-varniſh, after which take your black pencil, and employ it in hatching and veining at your own pleaſure; other metals and colours deſire the ſame management: I will give you an inſtance; if a red flower were to be Set off with Silver, then muſt your Red be ſecured with varniſh: and being firſt ſuppoſed to drie, hatch and vein it with your Silver. Theſe directions muſt be of force and conſequence in all caſes where you deſign to work one thing on another, whether colour upon metal, metal upon colour, or metal upon metal, without being guilty of falſe Heraldrie. Having adorned and Set off your piece, if it be Flat-work, you may make uſe of the varniſh ſpoken of in the 13th page of this Book, to ſecure your whole piece both draught and ground-work, which will endure poliſhing: but if for Raiſed-work, you muſt make uſe of the

the other Securing-varniſh, which is ſet down in the 12th page, and the reaſon is, becauſe your Rais'd-work will not bear a poliſh as the other, but muſt only be ſecured, and cleared up. But here is to be noted, that this laſt varniſh may be uſed either for Flat, or Raiſed-work, but the former is only proper for Flat. In working with Gum-water be ever vigilant and careful that your metals or colours be not too ſtrong of gum, for it will utterly ſpoil their beautie and complexion; but when you have ſufficiently mixed them in the beginning, fair water afterward may quench their drought. Look upon this as a general, unerring guide; let them be juſt ſo far encouraged with gum, as may oblige them to ſtick cloſe to your work, and enable them to endure varniſhing without coming off: If this ſhould at laſt prove a repetition, you muſt pardon me; tis a buſineſs that I am very zealous for, and ſhould be highly concerned to think of a miſcarriage, in the laſt, ornamental part of the undertaking; and if you ſtrictly examin it, you'l find, if this is not new altogether, yet it may bear a ſecond reading, as being a paraphraſe and explanation of the former.

I intimated before, that the Rocks ſhould be laſt of all treated of, becauſe not to be finiſhed till the reſt were compleated; only thoſe few ſcattered ſprigs, ſuppoſed to grow out of them, that they may not appear bald and naked, nor too full of 'em, leſt they might confound the eye, and interrupt the ſhadow. Now if theſe Rocks are to be covered with metals, with your pencil lay Gold, Silver, or Copper, in a full body round the outward ſtroaks, which were traced with your pencil, in breadth a quarter of an inch; prevent its being too wet; call for a large Gooſe-quill-pencil, cut off the point, making it flat and blunt at the end: With this touch or dab your Metal, then do the like to the black part of the Rock, whereby that may be ſprinkled with ſome of the metal too, by little and little continue it until the whole be ſcattered over; yet theſe Specks ſhould be thicker towards the ſides and top, than in the middle. Other metals, artificial and adulterate, may be laid according to theſe directions, and may be dabb'd or workt with your middle finger as well as the Gooſe-pencil. Thus much may ſuffice for the firſt Print, workt in Gum-water: I ſhall give ſome brief directions how to proceed in ſome few more; for by underſtanding thoſe, you may ſafely adventure on any that remain.

The Second Pattern.

This is a repreſentation of Birds, which if you work with gold and colours, I adviſe that the body of the firſt Bird, that ſtands before the other, be done in gold, the wings with bright copper, and, when ſecured, let its breſt be redded a little with vermilion, in that part of it which in the Print is darker than the reſt. Then take your black ſhell, and beautifie the eye; and the touches about it with black; as alſo the feathering of the body and the back. Let

the wing be ſet off or feathered with ſilver, the long black ſtroaks in the feathers of it with black; the tail, legs, and bill with gold, but change the white lines in the tail for black. The bodies of the other Birds may be laied with adulterate, dirtie, dark copper, but the wings gold, ſet off the body with the ſame; the breſt with touches of ſilver, the wing with black: Laſtly, let the tail be bright copper, and feathered with white, the bill and feet gold. Next, cover the Flies body with gold, his wings with bright copper, hatcht or ſet off with ſilver, the body with black. Make your Bird on the ſecond Box-lid with gold, feather and ſhadow it with bright gold; let the wing be with vermilion and Lamblack mixt, till tis become a dirtie red; feather it with gold, the quills with ſilver, the beak gold, and the legs vermilion. Let the other Bird be gold in the body, feathered about the wing (as you may ſee in the Pattern) with black; the wing natural copper, feathered with white or ſilver; let the Flies be gold, and ſet them off with black. Beautifie the firſt Bird, on the lid of the Patch-box, with bright or red copper; hatch it with ſilver, touch it about the eye and head with black; make the wing of gold, feathered with black; the feet and bill of the ſame metal. The other Bird behind it muſt have green gold in the body, feathered with ſilver; the wing gold as the other, hatcht with black. On the other lid make the Bird gold, the wings bright red copper, feathered with white and toucht with black. The ſides of each box may be contrived after the ſame manner: the ſprigs deſerve all to be laid in gold, as the rocks with different metals, and ſhadowed, but allow the outward ſtroaks to be gold, not only as they confine, but as they adorn your work.

The Third Draught.

Before this piece can be adventured on, you are deſired thus to make a paint or colour for the face and hands of the Figures. Grind white-lead finely on your Marble-ſtone; add as much Auripigment or Orpiment, as will give it a tawny colour; if you think it too lively and bright, allay it with Lamblack, which may contribute to a ſwarthy complexion, and neareſt the Indian: but if you are inclined rather to a pleaſant, fleſh-like colour, a little vermilion or dragons-blood mixed with it, can to any degree oblige you. Now if you love variety of figures, you may uſe as many mixtures for their countenances; and diſtinguiſh the Maſter from the man, the Abigail from the Miſtreſs by her tawnie skin. Lay then the garment of your Figure in the firſt powder-box-lid in bright red copper;, on that part which covers the breſt, and encircles the neck, paint vermilion; let the cap and ſtick be of gold: ſet off the foldage of his veſture with ſilver, and cloſe to each ſilver-thread join other of black; ſet off the black with the ſame. Laſtly, ſtrike out the lineaments of the face, and ſhapes of the hands, with black alſo: Let his Lacquey, the boy that attends him, have a golden livery,

the

the bundle under his arm red, with a cap of ſilver. Set off the garment and cap with black, his parcel with lines of ſilver. Order the Bird and Flie to be overlaid with gold, and ſet off with black. As for your Sprig, the great leaves muſt be green gold and pale copper, border'd with bright gold; your flowers vermilion, encompaſſed with ſilver, and ſeeded with the ſame; garniſh the ſmall leaves and ſtroaks with gold. The cover to the ſecond Box ſhould have its firſt figure attired in gold, where the black ſurrounds his neck, vermilion, the forepart of the cap the ſame, the hinder gold; his veſt buttoned, looped, and drapered with black; the red of the cap and neck edged with ſilver, the gold of the cap hatcht with black; the feet bright copper, ſet off with ſilver. The other gentleman his companion, that he may have as good apparrel as his friend, let his cap before be gold, behind green gold; ſet off the firſt part with black, the latter with ſilver, the covering for his neck with the ſame metal; his long robe will require green gold, ſet off with bright gold; his feet of the ſame, ſet off with black. The Flie and Bird juſt as the former, the Sprig in like manner, except the ſeed, gold, ſet off with black. The Figure in the firſt Patch-box may be arrayed in bright copper, hatched or ſet off with ſilver; the cap and ſtaff gold, the tree alſo. The figure on the other little box ſhould have his upper coat vermilion, hatcht with ſilver; the under gold, ſet off with black; the ſtick, bird, and flie, gold; his feet, the colour of his face: The ſprig, all gold, except the flowers, which may be red and ſilver, ſet off with black and ſilver. Let the ſides be all gold, ſaving the rocks, which may be ſilver and copper.

Thus have I directed you in theſe methods of working colours, and how ſparingly I have made uſe of them, for the leaſt part of them is ſufficient: and unleſs even theſe are workt clean, and with good judgment, it were more credit to omit, than inſert 'em. But becauſe ſome have a particular genius and inclination that way, I ſhall not make this Tract ſo incompleat as to forſake the treatiſe of them, and therefore to oblige univerſally the next Section is ſubjoined.

How to work in Colours and Gold the great Sprig in the XIIIth Print.

This has infinite variety, and by conſequence will require the aid and aſſiſtance of very many colours, ſo that the Tranſparent ones may be here emploied as well as the others.

Firſt therefore trace out your deſign, and fill moſt part of the ſmall work belonging to it, as the ſtems and little leaves, with gold, paſſing by however a few of them, to be reſerved for bright copper, green gold, or the like; added too in ſuch ſort, that they may grace and enliven the piece: for tis the cuſtom and faſhion of the Japan-artificers, to fill frequently with dead metals, yet bind 'em in with gold. From theſe ſet upon the great leaves and flowers in the poſture that they lie, and fill 'em by theſe directions, or any

others of the like kind. But by way of example; The firſt great flower next the rock, half covered by great Leaves lying before it, I would fill the ſeeded part with ſilver, the leaves with vermilion, and in ſetting off, work it in black Diamond-wiſe, and thoſe little ſpots of black which lie lurking in the white, with bright red copper; then the part that is fill'd with red, I ſhould bind in with ſilver, and vein it with the ſame. From this I come to the other on the right hand, and fill the ſeed of that flower with bright copper, the leaves with ſilver, and when I come to ſet off, border the ſeed with black, the inſide with ſilver, compaſs in the leaves with gold, hatching them with black. From hence I march to that on the left, partly hid by a great leaf: the ſeed of this ſhall be green gold, its ſquares bright gold, the ſpots in the ſquares vermilion, its leaves with dark heavy copper, ſet off with ſilver. Next for the three flowers that lie ſomewhat above this: that in the middle I would do with green gold, the ſeed bright gold, ſquared with black: the other may be laid with ſilver, ſeeded with bright copper, hatcht and ſquared with black. The laſt with vermilion, the ſeeds with tranſparent green, and encloſe them with vermilion, and hatch in the leaves with ſilver. From theſe I would proceed to the other flower, oppoſite to them on the right hand, ſomewhat larger; whoſe ſeed muſt be red, bound in and chequer'd with ſilver, covering the leaves with blew, hatcht and ſurrounded with gold: the little one above that with red, the ſeed with blew, ſet off with ſilver. From theſe we make our progreſs to the two great flowers above them: the firſt may be laid with tranſparent blew, bounded and worked with gold, the leaves covered with ſilver, and hatcht with vermilion: the ſeed of the ſecond with dirty copper, ſet off and encircled with ſilver; the leaf of the ſaid flower cloathed with deep bright red copper, hatcht with black. Next buſie your ſelf in filling the ſingle great flower above that, whoſe ſeed may be dirty gold, environed and ſquared with ſilver; the ſpots in the ſquares done with bright gold, that part of the leaves that is white changed for black, and with gold hide the black that lies in the white: the remaining part of the leaf may be laid with bright red copper, bounded with ſilver, and hatcht with the ſame. As for the flower next above that, I would lay the ſeed in tranſparent red, ſet it off with ſilver, border it vvith black; then make the leaves ſilver, and hatch it vvith black. Aftervvard, the three above this, I vvould work in the ſame manner vvith the lovvermoſt three; but that above all, may have his ſeed bright copper, compaſſed and ſet off vvith black; the leaves dirty copper, vvhich might be hatcht and encloſed vvith vvhite. Novv remember, I beſeech you, that although I have mentioned filling and ſetting off together, for the more eaſie apprehenſion of it, yet be conſtantly mindful to lay all your plain colours, before you think of ſetting them off; and the reaſon of it is this, becauſe you are more ready to ſet off vvith one colour, before you undertake another, and your fancie is more quick

quick and ready to adorn and garniſh every ſingle flower and leaf. Now ſuppoſing the flowers filled, let us contrive what ſhall be the covering of the great leaves. But to be brief: Deck them with metals, generally ſuch as green, dirtie gold; pale, muddy copper; yet intermix here and there blew and green tranſparent: bound and vein 'em with ſuch as give the greateſt life; not wild, gawdy colours, ſo much as grave, modeſt, and delightful. I adviſe you ſometimes to double your borders in the leaves, with the ground-black of the Box or Table left between, as the Print will inform you: And again, make all your veins, finiſhing lines, and the ſtroaks you ſet off with, fine, clean, even, and ſmooth. By this time I ſuppoſe, whoſoever ſhall ſurvey theſe laſt pages, may imagine we have pleaſed our ſelves with fancies and Chimæra's; that we have diſcours'd like men in a dream; nothing but Gold, Silver, and the richeſt colours can ſatisfie our luxuriant fancies; nay, we pretend to have it in ſuch plenty too, that Solomon himſelf, compared to us, was a beggar: By our talk we are Maſters of both Indies, Pactolus Sands, and the Mountains of Potoſi ſhould be our proper inheritance; for, like Midas, and the Philoſophers ſtone, we turn every thing to Gold. Our Birds are ſo ſplendidly arrayed, that all common ornaments are excluded; the beſt Dyes ſo univerſally overſpread their wings, that you'd imagin they would outſhine the Bird of Paradiſe. The clothing and livery of the Fields are mean and heavy, when compared to the Flowers our Art has produced, whoſe luſtre is more radiant, more durable, and ſurprizing.

CHAP. XVI.

To work in Gold-ſize the Twentieth Print of this Book.

SInce our Gentry have of late attained to the knowledge and diſtinction of true Japan, they are not ſo fond of colours, but covet what is rightly imitated, rather than any work beſide, tho never ſo finical and gawdy. The moſt excellent therefore in this Art copy out the Indian as exactly as may be in reſpect of Draught, Nature, and Likeneſs; in this performance then colours muſt be laid aſide. Some variety of metals indeed may be admitted, but in a very ſlender proportion to that of gold, which is the Fac totum, the general ornament of right genuine Japan-work. This undertaking now in hand may be done with gold only; But I ſhall in the next Chapter chooſe a Print, whereon perfect and corrupt metals may be laid. To begin therefore with that of Gold: Be ever cautious and exact when you trace or draw out your deſign in vermilion or gold; which being performed with an even hand, call for your gold-ſize, ready prepared for the draught; uſe a ſmall

convenient pencil, to mark in your ſize the outward lines, the boundaries of that rock, which in the twentieth Print you may perceive lies beyond the Buildings; and although you do begin here, you are not to fill it (either with metals or ſpeckles,) until the other work is concluded; for, if you remember, we charged you before, to finiſh the Rocks in the laſt place. Again, if I may counſel you, begin with the remoteſt part, that which is fartheſt diſtant from you; for then you will not be liable to the inconvenience of rubbing, or defacing any thing whilſt it is wet, with an unwelcom hand, or intruding elbow. Having therefore in ſhort undertaken the fartheſt part firſt, work it juſt as the Print is; I mean, draw your gold-ſize on the black lines of the Print, and no where elſe; reſerving the white for the black Japan or ground of your Table. But to explain it a litle more: In all reſpects operate with your Size, as if you were to copy the Print on white paper with ink, or black Lead; only take care, that whilſt you are buſied in working one part, you ſuffer not that already done with ſize to drie to that degree, that it will not receive and embrace your metal, but very often try the draught ſo lately made: if it is clammy, and ſticks ſomewhat to your finger, but not ſo as to bring off any, then tis high time with your leather to lay and rub on the gold-duſt: if it clings to your finger ſo faſt, as to come off with it, then know it is not ſufficiently drie; if tis no way clammy, you may conclude tis too ſtubborn for the rcception of the metal. This caveat, being rightly managed, ſet upon your drawing part again, and ſo continue, now making lines, then guilding them, until the whole be compleated. If you find it a tedious, troubleſome undertaking to draw the white, and paſs over the black; or, on the contrary, to draw the black and omit the vvhite on the tops of your houſes, or foldage of figures, faces, or the like; then for your eaſe overlay all thoſe parts of your building or foldage &c with gold-ſize, and when your metal is laid on that, and is well dried, waſh over with Securing-varniſh thoſe places only which you deſign to ſet off with black: which done, exerciſe your pencil in making thoſe lines and diviſions that are required to diſtinguiſh the parts of your houſe, as the Tiling, Draperie of garments, or any thiug of the like nature. The reaſon why we enjoin you to waſh with varniſh, is not out of any ſuſpition or jealouſie that the ſize or metal will forſake its allotted ſeat, but becauſe its ſurface is generally too ſmooth and greaſie to admit of and unite with the black, unleſs reconciled by the mediation of the aforeſaid varniſh. What I have propounded is an example for any other Print, that you could wiſh or deſire to accomplliſh in Gold-ſize: and indeed I had been very negligent, ſhould I have permitted this noble ſubject to reſt in ſilence and oblivion; this, which above all others preſents us with the grandeur and majeſty of Japan.work; our under-performances vaniſh and ſhrink away, when the Maſter-piece is expoſed to view. Let the narrow-ſoul'd Miſer hug and adore his bags

bags, and pray to the golden Calf that he has erected, I ſhall neither envy or comply with his idolatry; for I had rather line my Houſe with that precious metal, than my Coffers.

CHAP. XVII.

To work in Gold-ſize the twentythird Print of this Book, with perfect or corrupt Metals.

THis draught requires a greater variety of colours than any of the precedent, without which it were no mean or ordinary performance to dreſs every figure in its proper habit, and equippe the attendance according to their reſpective qualities; but to ſhew what Art and Contrivance can effect, we have on purpoſe ſelected this Pattern, which was chiefly deſigned for colours, and intend to alter the property, converting it to perfect and mixt metals: ſo that if we overcome the moſt difficult, all meaner undertakings muſt by conſequence yeild obedience and ſubmiſſion. Were I therefore allowed to preſcribe in this affair, I would in the firſt place overlay the canopy and curtains belonging to it with pure gold, then flower, and ſet them off with black: the two ſtreamers or flags may be done in bright copper, faintly ſhadowed with powder-Tin, or dirtie ſilver; for the beſt and brighteſt ſilver is to glaring a metal for black Japan, and very ſeldom if ever made uſe of, (yet I muſt acknowledge I have ſeen ſeveral Cabinets of Raiſed-work come from the Indies wrought altogether in Silver, but that is not authority ſufficient for us to practiſe it in Gold-work.) As for the King, his face and hands ſhould not be of the ordinary hue with inferior mortals; Gold beſt becomes his Majeſties countenance, his eyes and beard black, his cap green gold ſet off with bright gold; his body may be cloathed in bright red copper, ſhadowed with black; the table-cloth covered with green gold, ſhadowed or ſet off with bright. The figure kneeling by him, ſhould have his upper garment done in dirtie gold, ſhadowed faintly with dirtie ſilver, but his under in Powder-tin, hatcht with black; his feet with dirty copper. The bottom of the Throne, with the Aſcent, you are to lay with gold, and ſet it off with black: The Ambaſſador firſt in rank approaching the throne, may be allowed the ſame metal for his face with his Majeſty, and ſet off as his too with black; that on his ſhoulders and ſleeves with bright red copper, ſhadowed with black; his preſent in his hand, gold, his cap green-gold, ſet off with bright; his feather behind it bright copper, ſet off with black; his body dirtie copper, ſhadowed faintly with dirty ſilver, or tin, yet flowered with bright gold; his feet bright copper, ſet off with black. The figure immediately following him I ſhould clad in gold; the cap may be bright copper, all ſhadowed or

ſet off with black; his preſent in his hand, his ſhoos and girdle, bright copper ſet off with black. The third Gentleman's face, hands, and feet, I would work in natural copper ſet off with black, that on his head powder-tin ſhadowed with black; the covering on his ſhoulders green-gold, ſpotted and hatched with bright gold. His outward apparrel ſhould be a lay of bright copper, ſet off with black; that in his hand, gold; his under-veſtment the ſame, and hatch it with black. The laſt figure may have his hands, face, and feet, covered with gold, ſet off with black; the upper-garment with green-gold, flowered and ſet off with bright gold; the under, natural copper ſet off with black; that on his ſhoulder with bright, red copper, ſhadowed alſo with black. The body of the tree can be done with dirty gold, ſhadowed and ſet off as you ſee with bright gold; the leaves of the ſame. Laſtly, the fruit, bright copper, and hatcht with black.

Thus may you work with Metals only, and vary it according to your fancie. And you may ſet off your plain metals, when rubbed on Gold-ſize, either with Metals mixed with Gum-water, or Gold-ſize; that is, when your plain Metals are layed, and throughly drie, hatch or work in the Size for ſetting off, as you would do with Metals mixed with Gum-water. You may uſe which you pleaſe, but tis my opinion that Gold-ſize is beſt.

I had rather ſee an Embaſſy thus in Miniature, than take a voyage into China that I might really behold one: not that we have too richly attired his Majeſty, and the Ambaſſadors, or given them more magnificent habiliments than ever they beſtowed upon themſelves. Whether the King is deſired to join in the league againſt the Tartar, or to ſtand Neuter, I cannot truly determine; but by thoſe weighty reaſons, the Golden Preſents, we conjecture that he may be bribed, and brought over to the party. The Agent ſeems very zealous in the buſineſs; what will be the iſſue and event, lies not in my power to foretel at preſent; nay, if you ſhould have patience to tarry till the revolution of the Platonick year, when every thing ſhall be in the ſame poſture it is now, even then by conſequence we ſhould be ignorant of it. This indeed I can aſſure you, I have known theſe Politicians nigh ten years, and never ſaw them yet in any other manner than what the Picture repreſents; and do therefore imagin, that there are no hopes of an amicable and ſudden concluſion.

We however ſhall novv fix a period to this Treatiſe of Japan, as you may perceive by our giddy diſcourſe, vvhich ſeems to imply, that vve have nothing more to ſay to the purpoſe. Yet give me leave, kind Reader, to offer ſomething before vve take our formal leaves of this ſubject. Many excellent Arts are buried in oblivion, vvhich muſt certainly be aſcribed to the neglect of the ſkilful, vvho never committed them to poſterity by the uſeful con-

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veyance of Manuscript or the Press; Painting of Glass, and making it malleable, may serve for instances of Arts that have miscarried, either through the lazineſs or ill nature of the Artists, who would not communicate their ingenuity to after-ages, or else through envy denied it a longer date than themselves, and foolishly resolved it should not survive them. Short-sighted ignorants! as if their fame and memory could die whilst their Arts thrived, or that their great Grand-sons should admire the invention, without entertaining a just esteem and deference for its Author. Yet I would not have you mistake me, and surmise, that I have made a circular Preamble, to hook my self into the circumference; for I proposed this Tract as a means to perpetuate my Art only. I must confess, I have too great an Esteem for this Pallas of mine, then in the least to slight or neglect it; and I think my self obliged to make as good a provision for the issue of my Brain, as that of my Body; for the first is entirely my own, but I am forc't to admit of a Partner in the generation of the latter. I shall never be sollicitous for my self, and look upon Applause to be as empty and insignificant after death as before it; and am not in the least ambitious to live by another's breath, when I am deprived of my own. If I may be allowed to bestow a hearty Wish, it must be for its Success, that it may flourish and be admired; that from these lines, as from the Serpents teeth which Cadmus sowed, may spring experienced Artists, that will invest it with splendor and reputation; yet with this difference from the parallel, that they may mutually conspire to establish and eternize it.

THE ART OF GUILDING, LACKERING, &c, displayed.

CHAP. XVIII.

To guild any thing in Oyl, whereby it may safely be exposed to the weather.

WE have hitherto uttered big and glorious words, hardly a Page that has not ecchoed Gold and Silver; but if you'l pardon us, we will frankly and ingeniously confess, that the expressions are as valuable as the things: for Brass-dust, and viler metals have been thus disguised to counterfeit the more noble and excellent: yet it cannot be denied, but that they are such cunning cheats as may almost impose upon the skilful and ingenious. And this may be said in their behalf, That although they deceive the eye, they neither pick or endanger the purse, which true gold would do after a most profuse and unnecessary manner. Well then by way of requital we shall cast away the vizor, and lay aside the mimick dress; for the Art now in hand will not admit of the former couzenage. Guilding accepts not of base materials, is wholly unacquainted with dross or allay, and the finest unadulterate gold is the only welcom and acceptable guest. I am sensible that the Guilders on metals will quarrel at the name, who pretend, that Guilding is a term appropriated to the working on Metals only; but the dispute is equally trivial, and unreasonable: for if I overlay Wood or any other body with Gold, I cannot conceive how I transgress the rules of common sense or English, if I say, I have guilded such a wood; and I shall therefore acquiesce in this title, until the frivolous Enquirers furnish me with a more natural and proper appellation. However, since some of that profession have upon this occasion disputed the title with me, though to no purpose, to shew that I can and will be as good as my word, I'le give you their way of Guilding of Metals in full to end the dispute. But to the business in hand: I shall here instruct you in all things necessary for this way of Guilding, as Primer, Fat Oyl, and Gold-size, all which are to be gotten at the Colour-shops. Priming may be af-

afforded for 6d. the pound, the other two will coſt each of them 3d the ounce: but becauſe they are ſcarce commodities, and ſeldom to be met with very good, tis requiſite for thoſe who guild much, to make it themſelves, after this manner.

To make Priming.

Priming you may make of any colour that hath a body; as white-lead, brown or red Oker, and Umber, ground in oyl pretty light: but the Painters have the beſt conveniency for this compoſition; for tis made of the ſcraping of their pots, the oldeſt skinny colours, and the cleanſing or filth of their Pencils. All theſe being mixed grind very well, put them into a canvas-bag that will hold a pint, ſowed very ſtrongly for this purpoſe. If the colour be too dark, it may be alter'd by adding a little white-lead. Being ſecurely incloſed and tied up, preſs it between a pair of Screws, ſuch as Apothecaries employ, now and then turning the bag, until all the fine primer be ſqueezed out, which ſhould be received into a Gallipot, the skins and filth that remain are uſeleſs, and may therefore be thrown away. With this your piece muſt be very thinly primed over, and permitted to drie.

Fat Oyl

Is nothing elſe but Linſeed oyl, managed thus. Put it into leaden veſſels, ſhaped like dripping-pans, but ſo, that the oyl may not be above an inch deep. Set them out expoſed to the Sun for five or ſix months, until it become as thick as Turpentine, the longer it ſtands the more fat it will be, and by conſequence the Gold will require a better gloſs; if it arrive to the conſiſtence of butter, that it may be almoſt cut with a knife, reſerve it carefully, and as the beſt for uſe that can poſſibly be made.

Gold-Size in Oyl.

Provide the beſt yellow Oaker, ſee it very finely grinded and thick with Linſeed-oyl, which is ſomething fat. This done confine them to a pipkin, and put on it ſome fat oyl, to keep it from skinning over: cover it with paper, or a bladder to guard it from duſt and injury; lay it aſide for your occaſions. You may uſe it preſently, and if you keep it ſeven years twill come to no damage, but on the contrary be much better for your purpoſe. Should it happen that you might have old gold-ſize that is skinny, and yellow and brown Oaker in the ſame condition, grind them, ſhut them up in a clean Canvas-bag; preſs it between your Screw as your Primer was, until you have made a ſeparation, and parted the good and ſerviceable from the bad and inſignificant; a Gallipot is a fit receptacle for the firſt, and the dunghil for the latter. This ſort of Gold-ſize is ready to ſerve your preſent and more urgent neceſſities; if you deſire to have a piece extraordinary, I adviſe you to prime it thinly over once more, allowing it four or five days to drie, if your buſineſs will permit, if not, inſtead thereof Lacker over your work in the

Sun

Sun, or ſome ſuch moderate heat, and then tis rightly prepared for the reception of the Gold-ſize.

How to mix, and lay on Gold-ſize.

Take of the beſt Gold-ſize, and of fat Oyl, an equal quantity; yet no more than your piece requires. Mix and incorporate them well together by the means of your Stone and Muller, and put them into a pot; procure a clean Bruſh that has been formerly uſed, and with it dipt in the Size paſs over all the piece very thinly, jobbing and ſtriking the point of the pencil into the hollow places of the carved work, that no place, creek, or corner of your work may eſcape the ſalutation; for every part of your Fraime or thing that hath not been partaker of the Gold-ſize, or touched with it, is not in a condition to embrace or receive your Leaf-gold; ſo that if care in this be wanting, your work, when it comes to be guilt, will be full of faults, and look ſcurvily. Having thus done, remove it to a convenient place for twenty four hours, free and ſecure from duſt; the longer it ſtands, the better gloſs your Gold or Silver will be adorned with, provided that it be tacky and clammy enough to hold your metals. Now to diſtinguiſh the true exact time when the Gold-ſize is fit to be guilded, breath on it; if your breath covers it over like a miſt, tis evident that you may lay on your Gold; or otherwiſe, preſs your finger upon it ſomewhat hardly; and if you perceive tis ſo drie, that it will neither diſcolour or ſtick to your finger, but is in ſome meaſure clammy, tacky, and unwilling to part with it, conclude tis in a good condition: ſhould you attempt to guild before the Size is drie enough, that moiſture will drown and deprive your Gold of that gloſs and luſtre which it would acquire if skilfully performed; on the contrary, if the Size is over-drie, you are come too late, you have loſt the opportunity, for it will not accept of the Gold. The firſt miſcarriage of being too moiſt, is rectified by ſuffering it to ſtand one day longer to drie; the latter, which is ſo drie and ſtout, that it will not receive it, muſt be confined to a damp cellar for a night, and then without queſtion twill willingly accept of the golden Bribe.

Of laying on the Gold, and the Tools required for the buſineſs.

You are deſired in the firſt place to furniſh your ſelf with a Cuſhion made of Leather ſtufft very even with Tow, and ſtrained on a board 10 inches one way, and 14 the other. On this you are to cut the gold and ſilver with a thin, broad, ſharp, and ſmooth-edged knife: To theſe, three or four Pencils of finer hair than ordinary; ſome are of Swans-quills, and ſold ſingly for 6d. the Artiſts uſe alſo the end of a Squirrels tail ſpread abroad, and faſtened to a flat pencil-ſtick, which is broad at one end, and ſplit, juſt like an houſe-painter's Graining-tool, but leſs; it ſerves for taking up and laying on whole Leaves at a time, and is by them called a Pallet: Cotton is alſo requiſite, and ſome uſe nothing elſe. The Guilders

commonly border their Cuſhion at one end, and four or five inches down each ſide, with a ſtrip of parchment two inches high, intending by this fence and bulwark to preſerve their Gold from the aſſaults of Wind, and Air, which if moved never ſo gently, carries away this light body, which willingly complies with its uncertain motions. Experienced Artiſts frequently ſhake a whole book of Gold into this end of their Cuſhion at one time, and with their knife ſingle out the Leaves carefully, and either ſpread them whole on their work, or divide and cut 'em, as the bigneſs of the place requires: but I would not adviſe young beginners to preſume ſo far, as to operate this way, but venture upon a leaf or two at once, cutting it as above directed. Next, handle your Pencil or Cotton, breathing on it, with which touch and take up the gold; lay it on the place you deſigned it for, preſſing it cloſe with the ſaid Pencil or Cotton. Thus proceed, until the whole be finiſhed and overlaid; then cut ſome leaves into ſmall pieces, which may cover ſeveral parts of the Frame that have eſcaped guilding. Having laid it aſide for a day, call for a large fine hogs-hair-bruſh; with this jobb and beat over the work gently, that the gold may be preſſed cloſe, and compelled to retire into all the uneven, hollow parts of the Carving: Afterwards bruſh all the Leaf-gold into a ſheet of paper for ſale. Laſtly, with fine ſoft, Shammy leather, as it were poliſh, and paſs it over. Theſe Rules being ſtrictly obſerved, your undertaking will be artificially concluded; 'twill appear with a dazling and unuſual luſtre, and its beauty will be ſo durable, ſo well fortified againſt the injuries of wind and weather, that the attempts of many Ages will not be able to deface it.

To Lacker in Oyl, ſuch things as are to be expoſed to the Weather.

In this I requeſt you to obſerve the very method preſcribed before for guilding, with this difference, That your Primer be more white than the laſt, which is effected by mixing a little White-lead, that has been grinded a long time, amongſt the former Gold-ſize; farther conſidering, that your Silver-ſize ought not to be ſo drie as that of Gold, when the leaves are to be laid on. Theſe two remarks being rightly obſerved, go on with your deſign in every particular as aforeſaid, and you cannot poſſibly miſcarry.

To prepare and guild Carved Frames in Oyl, that are not to be expoſed abroad.

Provide a pipkin, in it warm ſome Size pretty hot; bruiſe with your hand, and put in as much Whiting as will only make it of the ſame white colour. Size over your Frame once with it, then add more Whiting, until tis of a reaſonable conſiſtence and thickneſs: With this lay it over three or four times, as you find it deſerves, granting it time to drie ſufficiently between every turn. Now take a fine Fiſh-skin or Dutch-ruſhes, and ſmooth your Frame with 'em;

'em; when ſo done, you may with a rag, or finger dipt in water, ſmooth, or, which is the ſame thing in other words, water-plain it to your mind; let it drie. After this, with a ſmall quantity of ſtrong Size, Cold-clear it; which is a term and name Artiſts make uſe of in this caſe to expreſs themſelves by, but is no more then if I had ſaid in ſhort, Size it over: when this is dried, Lacker over your piece by a gentle heat two ſeveral times. To conclude, lay on your Gold-ſize, and perform every thing required in the foregoing inſtructions.

CHAP. XIX.

To overlay Wood with burniſht Gold and Silver.

IN order to this work Parchment-ſize muſt be provided, which is made thus. Take two pounds of the cuttings or ſhavings of clean Parchment; the Scriveners vend it for 3d. the pound: waſh and put it into a gallon of fair water, boil it to a Jelly, then ſtrain, and ſuffer it to cool, and you will find it a ſtrong Size. This may be uſed in white Japan alſo, inſtead of Iſing-glaſs-ſize. When you intend to imploy any part of it about the buſineſs in hand, put a proportionable quantity into an earthen pipkin, make it very hot, remove it then from the fire, and ſcrape into it as much Whiting as may only colour it; mingle, and incorporate them well together with a clean Bruſh. With this whiten your Frame, jobbing and ſtriking your Bruſh againſt it, that the Whiting may enter into every private corner and hollowneſs of its carved work; give it reſt and leiſure to dry. Melt Size again, and put in as much Whiting now as will render it in ſome degree thick; with it whiten over your Frame ſeven or eight times, or as you think beſt, ſtriking your pencil as aforeſaid; never forgetting this caution, to grant a through-drying time between every turn by the fire or Sun: but after the laſt, before tis quite dry, dip a clean bruſh in water, wet and ſmooth it over gently, and ruſh it ſmooth when dry if you find it neceſſary. In the next place, with an inſtrument called a Gouge, no broader than a ſtraw, open the veins of the Carved work, which your Whiting has choakt and ſtopt up. Laſtly, procure a fine rag wetted, with which and your finger gently with care ſmooth and water-plain it all over; and when tis dry, tis in a capacity to receive your gold-ſize; of which in the following Paragraph.

Of Gold and Silver-ſize for Burniſhing.

Gold-ſize is the chief ingredient that is concerned in this ſort of guilding, and tis a difficult task to find the true quantity of each diſtinct thing that is required to make up the compoſition; and the

reaſon of it is this, becauſe you are compelled to vary and alter the proportions, as each ſeaſon changes its qualities of moiſture and dryth; for the Summer demands a ſtronger Size than the Winter. The moſt experienced are uncertain, when they make the Size, whether 'twill anſwer their intentions, and ſuffer them to burniſh on it; therefore to know infallibly how 'twill endure, they lay ſome of it on the corner of a Frame, and cover it with Gold or Silver; now if it does not burniſh well, but is rough, and inclined to ſcratch; add more greaſe or oyl, yet avoid too large a quantity. And ſeeing tis no eaſie matter to hit right, and nick the due required mixture, I ſhall lay down ſeveral ways to make it, which I have not only experienced my ſelf, but are now practiſed by ſome of the chief Profeſſors of it in London.

The beſt way to make Silver-ſize

Get in readineſs fine Tobacco-pipe-clay, grind it very ſmall; if you pleaſe, mix as much Lamblack as will turn it of a light aſh-colour; add to theſe a ſmall bit of candle-greaſe, grind 'em together extraordinarily fine, granting a mixture of ſize aud water; then try it as before directed.

The beſt Gold-ſize now in uſe.

Take of the beſt Engliſh and French Armoniack an equal quantity, grind them very finely on a Marble with water, then ſcrape into it a little candle-greaſe, incorporate and grind all well together. Again, mix a ſmall quantity of parchment-ſize with a double proportion of water, and tis all concluded.

Another Size for Silver.

Provide fine Tobacco-pipe-clay, grind a little black lead with it, caſt in ſome Caſtile-ſoap, grind all of them together, mixing them with a weak Size, as we taught you in the laſt account of making Silver-ſize.

A Size for Gold or Silver.

Take two drams of Sallet-oyl, one dram of white wax, put 'em into a clean gallipot, only diſſolve them on the fire; to theſe, two drams of black Lead, and near a pound of Bole Armoniack, grind all very finely together, mixing with them alſo ſize and water. Remember that I deſire you never to grind more gold or ſilver-ſize, than will ſerve your preſent neceſſities; if you tranſgreſs, and imagin 'twill be uſeful another time, believe me you'l be deceived when you come to make tryal: more ample and full directions experience will dictate to you; what follows, may be advantageous and inſtructive in the preparation of your work. In order to gold-ſize it, If the ſubject you are to work on be a carved Frame, and you propoſe guilding it, take yellow Oaker, grind it finely with water, add a little weak Size to bind it; when warm'd, colour over your Frame, paſs by no part of it, permit it to dry leiſurely.

To

To Gold-ſize your Frame.

Employ either of the former Gold-ſizes, yet I am rather inclined to the firſt; melt it, ſo that it be only blood-warm, ſtir it well with a fine bruſh; as for its condition, let it be ſomewhat thin. With this, ſize over the Frame twice, but touch not the hollow places or deepeſt parts of the Carving, where you cannot conveniently lay your Gold, for the yellow colour firſt laid on is nearer in colour to the gold, ſo that if in guilding you miſs any, the fault will not ſo ſoon be diſcovered. Allow it a drying ſpace of four or five hours, and try if the gold will burniſh on it: if not, alter your gold-ſize, and do it over again, and when dry, thus cover it with.

To lay on Gold for Burniſhing

Having ſet your Frame on an Haſel, or fixt it in ſome other place, in an upright poſture that the water may run off, and not ſettle in any of the hollowneſſes, lay ſome leaves of Gold on your Cuſhion, which you are to hold in your left hand, with the Pallet and Pencil: alſo tis convenient to have a baſon of water at your feet; as likewiſe dry Whiting, to rub your knife with ſome times, that the gold may not cling to it. All theſe being advantageouſly placed, and in readineſs, advance forward, and after this manner ſet upon the work. Produce then a Swans-quill-pencil, or a larger tool of Camels-hair if the work require it: this being dipt in water, wet ſo much of your Frame as will take up three or four leaves, beginning at the lower end, aſcending and guilding upwards, laying on whole leaves, or half, as your work calls for them, for your own intereſt contriving how you may beſtow 'em without waſte, which is the principal concernment a Guilder ought to be vigilant and circumſpect in; and that darling-metal, which we fooliſh Mortals covet, nay almoſt adore, is certainly too pretious to be laviſhly conſumed, and unprofitably puff'd away. Then wet ſuch another part of your work, and lay on your gold, with your Pencil or Cotton preſſing it gently and cloſe. By theſe regular ſteps and motions having guilded the two upright ſides of your Frame, turn it, and proceed to operate after the ſame manner by the remaining upper and under part. If your work be ſufficiently moiſt, you'l perceive how lovingly the gold will embrace it, hugging and clinging to it, like thoſe inſeparable friends, Iron and the Loadſtone. I enjoyn you, after the guilding of one ſide with whole, or half leaves, or large pieces, as your work requires, to make a ſtrict enquiry, and review thoſe many little ſpots and places, which, like ſo many Errata, have eſcaped the Pencil, and may thus be regulated: Cut ſome leaves of gold into ſmall pieces, and with a ſmaller pencil than before wet the unguilded parts, and take up bits of gold proportion'd to the places that ſtand in need of it; this laſt performance we call, Faulting. All theſe things being done, let it ſtand till to morrow that time, and no longer, for

if you tranſgreſs, eſpecially in the Summer, you'l find it will not burniſh kindly, or recompenſe your trouble by giving you ample ſatisfaction.

To Burniſh your Work.

A dog's tooth was formerly lookt upon as the fitteſt inſtrument for this buſineſs; but of late Aggats and Pebbles are more highly eſteemed, being formed into the ſame ſhapes, for they not only have a fine grain and greet, which conduces to, and heightens the luſtre of the gold, but beſides it makes a quicker diſpatch, for by theſe means thoſe narrow tedious ſtroaks are prevented in this burniſhing, and is performed with greater expedition. Theſe Pebbles are each valued at 5s. I do therefore prefer and recommend 'em before dogs-teeth. Having burniſht ſo much of your work as you deſign, leave the ground of your Carving untoucht, and ſome other parts as you think beſt, which being rough in reſpect of the other, ſets off and beautifies the burniſhing: that which is not burniſht, muſt be matted or ſecured with Size, Seed-Lac-varniſh, or Lacker, if you deſire it deep-colour'd; and pray confine it to this part only, let not your unſteddy hand wander or tranſgreſs its bounds, and upon no account approach the burniſhing. Then the work muſt be ſet off or repoſſed with Lacker, mixt in a gallipot with Dragons-blood and Saffron, or a colour called, Ornator; into which a fine pencil being dipt, with it touch the hollowneſſes of your Carving, the hollow veins of the leaves and foldage, if you imagin tis not deep enough, make it ſo by a repetition; ſome I know uſe Vermilion in Size, but I declare I am not reconciled to it, for tis not ſo pleaſant and agreeable to the eye.

To lay on Silver-ſize.

Take Silver-ſize that's newly ground and mixt with weak Size; warm it as your Gold-ſize was, and with a clean pencil, of a bigneſs ſuitable to the work, ſize over the ſame once or twice. Let it drie, and if your Silver will burniſh on it, tis ſufficient; but on the contrary, if it will not, we adviſe you to an alteration. Next, wet your work, lay on your Leaf-ſilver after the method for Gold directly, without any alteration, and burniſh it all over.

Now before we part with this ſubject, I ſhall in brief lay down a few Rules to be obſerved by all Practitioners. And

1. Let your Parchment-ſize be ſomewhat ſtrong, and keep it no conſiderable time by you; for 'twill not then be ſerviceable.

2. Grind no more Gold or Silver-ſize, than what may ſupply your preſent neceſſities.

3. Preſerve your work clean and free from duſt, before and after tis gold-ſized, and guilded, otherwiſe twill be full of ſcratches in burniſhing.

Laſtly, never attempt to whiten, gold-ſize, or burniſh it, in the time of a hard froſt; for your Whiting will be apt to peel off, the

Gold

Gold and Silver-ſize will freez in laying on, not to ſay any thing of other misfortunes that attend the unſeaſonable operation.

CHAP. XX.

To make good Paſte, fit to mould or raiſe Carved work on Frames for Guilding.

I Acknowledge this to be utterly uſeleſs, on ſuppoſition thoſe perſons who want Frames lived at London, or had any convenient commerce with, and conveyance from, that City; becauſe Carved work is there done very cheap and well: but I conſult the wants of thoſe who cannot be ſupplied from thence, or any other place where Artiſts reſide, who may afford 'em at reaſonable rates. In this ſtrait and exigency, therefore carve your Frames your ſelf, after this method. If you underſtand Modelling, or deſire to make Models on which your Moulds ſhall be caſt; take good, tough, well tempered Clay, and with your tools model and work out any ſort of Carving which you fancie; lay it aſide to drie in the ſhade, for either fire or Sun will crack it. When tis firmly dry and hard, and you intend to caſt the Moulds on the Models, oyl your models over with Linſeed oyl; work the paſte briskly between your hands, clap it on, and preſs it down cloſe every where, that it may be a perfect mould in every part; and tis no ſooner dried, than finiſhed.

To make Paſte.

Steep as much glew in water as will ſerve you at preſent, then boil it in the ſaid liquor; make it ſtronger than any ſize, yet ſomething weaker than common melted glew: bruiſe and mix whiting very well with it, until tis as thick and conſiſtent as paſte or dough; knead it very ſtifly, wrapping it up in a double cloath, in which it may lie and receive ſome heat from the fire; if you permit it to lie in the cold and harden, twill render it unſerviceable.

To make a Mould of any Carved Frame, thereby to imitate it in Paſte.

Take a piece of paſte more or leſs according to the length or largeneſs of the leaves and flowers you take off; 'twould be idle and fruitleſs to take off the whole length, for you'l find one bunch of flowers, perhaps ſix or eight times in one ſide of a frame; ſo that one mould may ſerve all of that ſort, provided they are artificially united and joined together. Work then the paſte between your hands, clap it on that part of the frame which you deſign to take a mould off; let there be paſte enough, that the back of the mould may be flat and even. While the mould is warm take it from the frame, and at the ſame inſtant with a weak glew fix it to a board that is larger than it ſelf. Thus may you take off any other ſmall

ſort of Carving, not only from the inſide and edge, but any part of your frame, glewing all your moulds on little boards, and giving them leiſure to drie and harden.

Of placing Paſte or Carved work on Frames.

Every Joyner can make frames for this purpoſe, which ſometimes are very plain mouldings, either half round, ojee or flat; for there may be ſome little hollowneſs and ojee, or what elſe you pleaſe, allowed of, on the ſides of the paſte-work. When your frames, paſte, and moulds are ready, oyl the moulds very well with Linſeed-oyl, ſtriking the bruſh into every little corner, for this prevents the moulds ſticking to the paſte. Then uſe as much warm paſte as will fill up the mould, work it again between your hands, and whilſt it is thus warm, and in good temper, put it into the mould, preſſing all parts with your thumbs; next, with a knife cut off the ſuperfluous paſte even with the top of the mould: turn out your newly faſhion'd carved work on your hand, and before it cools glew it, and the place tis deſign'd for, with thin glew; clap it on your work in the very place you intend it ſhall always abide, preſſing it gently. Then oyl your mould again, work your paſte, caſt and place it as before: this muſt be repeated, until the whole be accompliſhed, and the frame is to your content filled with carving. Grant it four or five days to dry in, after which time you may ſafely whiten it. On theſe ſorts of frames you may guild in oyl, or burniſh, but to the latter it is chiefly accommodated.

CHAP. XXI.

Of Lackering.

Lackers are compoſed ſeveral ways, and differ as variouſly in their value and goodneſs, which admits of degrees, according to the method and materials out of which they are produced; yet they have common to them all in which they univerſally agree, the famous ingredients, Spirit of Wine, and Seed or Lac-ſhell-varniſh; but their Colour and Tincture for all this differ extreamly. Some boil their Lacker, whilſt others (who are more in the right) are not beholding either to Fire or Sun. They who through ignorance diſſolve it by fire, are in the firſt place to be excuſed, as alſo when they cannot riſe to the price of good Spirits, ſtrong enough to diſſolve the Seed or Shell-lacc without fire; but becauſe ſome may be willing to ſave charges, and others deſire indifferent Lacker only, take along with you directions for them both.

To make common Lacker.

Take one quart of Spirit, put it into a Pottle-bottle; of Shell-Lacc eight ounces, beaten ſmall enough to enter the bottle; ſhake 'em well together; having ſtood till quite diſſolved, ſtrain it, and reduce to powder a ſmall quantity of Sanguis Draconis, which with a little Turmerick tied up in a rag put into it, grant it a days continuance in that poſture, at your leiſure hours ſhaking it. You may alter the colour, heighten or abate it, by adding or diminiſhing the quantity of the two latter ingredients.

Another ſort of Lacker.

Uſe the ſame quantity of Spirit of Wine and Shell-Lacc as before; when diſſolved, ſtrain it; but, to give it a tincture, inſtead of common Dragons-blood and Turmerick, employ a very little Sanguis Draconis in drops, and Saffron dried; which bruiſe, and cloath with a piece of linnen, and manage it as the other, by putting it into the veſſel. If you deſire the Lacker of a deeper or more copperiſh colour, add more Sanguis; if the contrary, Saffron. Theſe being ſhakt well, keep cloſe ſtopt for your deſigns.

To make the beſt ſort of Lacker now uſed by the Guilders.

Some uſe Shell-lacc-varniſh only for this Lacker, but Seed-lacc is much better, the compoſition of which you are taught in the 8th page. Take therefore of this ſeed-lacc-varniſh, a quantity anſwerable to the Lacker, which give a tincture to after this manner. Take the colour called Ornator, ground and reduced to a very fine dry powder; mix it and ſome of the varniſh in a gallipot, ſtir and diſſolve it over a gentle fire; after this confine 'em to a viol cloſely ſtopt. Take likewiſe three or four ounces of Gambogium, which I would have bruiſed, diſſolved on the fire, and kept in a vial as the other. To a quart of this varniſh, if you pleaſe, two penniworth of Saffron dried and bruiſed may be added; to theſe, five or ſix ſpoonfuls of the Ornator, and a double portion of Gambogium-varniſh: being ſhaked well together, try it on a little bit of ſilver, or a ſmall frame; if it appears too yellow, afford more from your Ornator, but if too red, from your Gambogium vial: by theſe contrivances you may continue the mixture until you arrive at the true golden colour, which is the only excellence we deſign and aim at.

To make a Lacker, that may be uſed without Fire or Sun.

To a quart of the aforeſaid Lacker allow 2 penniworth of Venice Turpentine; mix and incorporate them very well. With this you may lacker any thing in the open Air, and although it may

look dull and misty immediately after every lackering, that fright, that seeming discouragement, will quickly vanish; that thin cloudy vapour, will be dissipated by its sudden, and piercing lustre.

To lacker Oyl, Size, or Burnisht Silver.

Let your Frame or work be warmed before you lacker it, and when some of your Lacker is poured into a large Gallipot, with a fine large Brush, that does not drop any of its hairs, made of Hogs or Camels-hair, be quick and pass over the piece, carefully contriving to miss no part, or to repass another that has been already lackered; but in a manner observe the same rules here, that are given for Japan, yet with these exceptions in lackering Carved work; for then you must be quick, and strike or jobb your brush, thereby to cover the deep parts also: Be sure to lay it thin and even, and presently warm it by the fire whilst it looks bright, for by these means you may lacker it again in a quarter of an hour, warming it before and after the operation. If two or three varnishings will not produce a colour deep enough, oblige it with a fourth; but remember, if you should carelesly do it too deep, all assistance will be insignificant, and no remedy whatsoever will avail you.

To make Lackering shew like Burnisht Gold.

If you are careful and neat in burnishing your silver, and have graced your Lacker with a true gold-colour, have with an even hand laid it no thicker in one place than another; then Matt and Reposse it, as you do burnisht gold; and unless narrowly surveyed, twill put a fallacy upon and deceive curious, discerning eyes. Matting is only the ground-work of your Carving altered, or varnishing it deeper and more dull than the other part of the Frame: Reposing is done with Lacker and Ornator, (which latter the Drugsters sell at 4d the ounce,) with these mixt, touch and deepen all the hollow deep places and veins of your work; for it adorns and sets it off admirably well, by ite colour and reflection.

CHAP. XXII.

Of Guilding Metals.

I Acquainted you before with a controversy betwcen the Guilders, concerning the Terms of Art, who denied the name of Guilding to that of Wood, and confined it to Metals only: upon which account we promised you to treat of the latter too, and thereby comprehend both; although tis no question but one laies as just a claim to that title as the other. They are certainly fine inventions, that serve to please us with the shadow, when the substance can-

can't be purchaſed. We are all of us great admirers of Gold, and by conſequence muſt be enamoured with Guilding, which is ſo nearly related to it. For Guilding is Gold in Miniature, with which as with a golden Ray, we beautify and adorn our viler Metals. Its preparation therefore muſt firſt be diſcovered, before we can proceed to the uſe and performance.

To prepare Gold.

Take Leaf, or fine Ducket-gold, which is more excellent for this uſe, of either what quantity you pleaſe; but be ſure that the Ducket be beaten very thin: put the gold, and as much quick-ſilver as will juſt cover it, into a gallipot. Let them ſtand half an hour, preſently after the mixture ſtirring them with a ſtick. This time being expired, ſtrain 'em through a piece of leather, ſqueezing with your hand, till you have brought out as much quick-ſilver as will be forc't through by all your induſtry. Now that which remains in the leather looks more like ſilver than gold, yet tis that, and that alone which muſt be employed in the ſucceeding operation.

To guild Silver, Copper, Braſs, or Princes-metal.

Whatſoever you deſign for guilding, ſhould be firſt well ſcrubbed with a Wier-bruſh, ſold by the Iron-mongers. Wet the piece with water or beer, and continue ſcrubbing and wetting it, until all filth and dirtineſs be fetcht off, that the two metals may more cloſely hug and embrace each other. This being cleans'd, make ready quick-ſilver, by mixing it with a very ſmall quantity of Aqua fortis in a vial, which ſhould always ſtand by you; three or four drops only of Aqua fortis, is ſufficient I aſſure you for an ounce of quick-ſilver. With this quicken your work, that is, with your finger or a fine rag rub this mixture on your metal, till tis all over-ſilvered or toucht with the ſaid quick-ſilver. This done, call for your gold formerly prepared, and with an iron-tool or little knife fit for the purpoſe, ſpread or overlay the whole work, being careful to miſs no part, under the penalty of doing that place over again, after you have given it an heat over a fire, which you muſt do when the gold is laid, to compel the Mercury or quick-ſilver to evaporate and flie away, leaving the gold fixed and adhering cloſe to the piece. But before you give it a through heat, let it have two or three little heats, that you may with a hair-bruſh, like that of a comb, dab and ſpread your gold, which by the little warmth you gave it, makes the quickſilver alſo more ready to ſpread. After theſe two or three viſits made to the fire, give it the thorough-heat at firſt mentioned: then take it from the fire, and with a ſcrub-bruſh, that has never been toucht with quickſilver, clean it, as you did in the beginning. Now, if you perceive any ſpot of quickſilver untoucht, you muſt lay your gold upon it again: when tis cleaned with the ſcratch-bruſh, you may after this manner heighten its colour, if you think convenient.

Take of Salt, Argal, and Brimſtone, an equal quantity; mix them with as much fair water as will cover the thing when put into it; boil them over the fire, and having tied your guilded work to a ſtring, put it into the boiling liquor for a little ſpace, looking on it every minute, and when it has acquired a colour that pleaſes you, dip it in cold water, and the whole is finiſhed. But ſtill if you would have the work more rich and laſting, you may again quicken it with quickſilver and aqua fortis, and guild it over again after the former method, and repeat it ſo often, if you pleaſe, till your gold lies as thick as your nail upon the metal.

Another way to guild Silver, Braſs, or Princes-metal.

Firſt, bruſh over your ſilver with Aqua fortis, then quicken your work with Mercury as before taught. Let your gold be beaten thin, and put into a Crucible, with juſt ſo much quickſilver as will cover it, and let it ſtand till it begin to blubber: then ſtrain it through a piece of leather as before, and the quickſilver will go through and leave your gold, but diſcoloured, as hath been ſaid; then lay it on with an iron-tool, and in every thing do as you were taught in the other guilding.

Another way to heal, or heighten, the Colour of your Gold.

Take Sal Armoniack, Salt-petre, Sandiver, Verdigreece, white and green Vitriol, grind them with white-wine vinegar, which lay all over your work; then lay it on a fire, and give it a ſmall heat that may make it ſmoak, and then take it off and quench it in urine.

To take off Gold from any guilt Plate, without the damage of one, or loſs of the other.

Put as much Sal Armoniack, finely beaten, into Aqua fortis, as will make it thick like a Paſte; ſpread your Plate all over with it, put it into the fire, give it a thorough heat, neal it, or make it red hot; then quench it in fair water, and with a ſcrub-bruſh ſcratch and ſcrub the Plate very well, which will fetch off all the gold into the water. After a little time ſtanding quietly, pour off your water, and the gold will be to your ſatisfaction found at the bottom; if all the gold be not come off, do the ſame again. As for cleanſing this plate, or any other, which we call, Boiling of ſilver, firſt, make your plate red hot, let it ſtand till tis cold; then mix Argal and Salt with water, when it boils, put in your plate, keeping it there for a quarter of an hour: take it out, and when waſhed and rinſed in fair water, you'l perceive by its beauty that tis ſufficiently changed.

To Silver-over Braſs or Copper, as the Clockmakers do their Dial-plates.

Having Leaf or burnt-ſilver in readineſs, put it into as much Aqua fortis as will cover it; after an hours ſtanding pour off the Aqua fortis as clean as may be from the ſilver; waſh the ſilver

three

three or four times with water, let it dry, and then mix it with one part of fine Argal to three of silver, with a little fair water. When you make use of it, rub it on the work with a cork, until tis all silvered, and lie as fair as you could wish. Next, dry it well with a linnen cloth, and having made it warm, wash it over three or four times with the best white varnish, spoken of in this book, and it will not fail to secure it from Tarnishing, and other injuries.

To guild Iron, Brass, or Steel, with Leaf-gold or Silver.

If you are to guild Brass or old Iron, you must cleanse it very well with a Scratch-brush, before you hatch or guild on it; but for new Iron or Steel, after you have filed it very smooth, take a hatching-knife, (which is only a knife with a short blade and long handle,) and hatch your work all over neatly; then give it an heat, whilst it looks blew, on a charcoal fire, from whence take it and lay on your gold or silver, and with a sanguine-stone burnish it down a little; then give it the same heat and burnish it all over. Thus may you repeat three or four, or half a dozen, or a dozen times if you please, still observing to give it the same heat before and after you lay on your gold or silver, and burnish it. This leaf-gold and silver is much thicker than the other, and four times as dear.

To refine Silver.

Take Silver, be it never so coarse, and melt it in a melting-pot, then cast it into water, to make it hollow; after tis cold take it out and dry it, mixing one ounce of Salt-petre to a penni-weight of Antimony, (so proportionably greater quantities, if you have occasion.) These with your Silver confine again to a melting-pot, covering that with another, very closely luting them together with loam, made of clay and horse-dung. The two pots being thus cemented, put 'em into the fire, and give them a very strong heat, after which remove them to a cooling place. Break the pot when cold, and you'l perceive the silver fine at the bottom, but the scorio and dross on the upper part like a cinder. Copper may be separated from Gold after the same manner.

To separate Gold and Silver, when incorporated, with Aqua fortis.

Take as much Aqua fortis duplex, as will something more than cover your metal, in a strong vial or parting-glass. Put it on sand over a gentle fire at first, with the glass open and unstopt; for if tis closed twill break in pieces, as may also a fierce fire at the beginning: by degrees therefore increase its heat, till you make the Aqua fortis simper and boil; continue so doing, till your metal be dissolved. This done, pour the Aqua fortis gently into water; the silver will invisibly go along with it, but the gold remain at the bottom of the glass; which gold, when well washed with

water, you may melt down, or preſerve for guilding metals, by mixing it with quickſilver, and ſtraining the latter through leather, as you were inſtructed by Leaf and Ducket-gold.

Now to reduce the ſilver into its former body which appears to be a water, and ſo would remain many years, unleſs you take this method for its alteration; pour the ſaid water (wherein your ſilver is floating like undiſcernable Atoms) into a copper veſſel, if in any other, put in copper-plates; and immediately all the ſilver will repair to the copper, like an army to their poſts at beat of druin, ſo that in two or three hours time (that ſmall parcel of ſilver, which hath been ſeparated into parts more innumerable than the Turks army will be this Campagne) you'l find all hanging and clinging ſo lovingly to the copper, and as loth to part as we from our Miſtreſſes, tho they're ſometimes more unconſtant to us than the ſilver is to the copper, for no other metal can tempt it to the ſame compliance. The ſame ſilver ſo gathered you may uſe for ſilvering any metal, doing with it as is here taught of the gold, or inſtead of leaf or burnt ſilver diſſolved in Aqua fortis, as was before ſaid in Clockmakers ſilvering.

CHAP.

Directions in Painting MEZZOTINTO-PRINTS, *on Glaſs, or without it.*

CHAP. XXIII.

THis moſt ingenious way of Painting juſtly claims applauſe and admiration, if skill and dexterity are called to the performance: Where theſe two combine, beauty and perfection muſt dance attendance. Tis a pleaſant, inſinuating Art; which, under a pretty diſguiſe betrays us into a miſtake: We think a piece of Limning lies before us, bur more ſtrict enquiries will evince, that tis Mezzo-tinto at the bottom; Who can be diſpleaſed to be ſo innocently deluded, and enamoured at the ſame time? Tis female policy at once to raviſh and deceive the eyes, and we not only careſs the cheat, but are in love with the impoſtor too. This manner of Painting is lookt upon to be the Womens more peculiar province, and the Ladies are almoſt the only pretenders; yet with modeſty and ſubmiſſion I may adventure to affirm, that I have not had the good fortune to meet with one of an hundred, that had an excellent command of the Pencil, or could deſervedly be ſtiled a Miſtreſs of this Art; yet tis certainly no uneaſie task to arrive to a great height in it: but we are overſtockt with no leſs conceited than ignorant Teachers, well qualified to deface a Print, and ſpoil the colours, who abuſe thoſe young Ladies that deſire inſtructions, perſwading 'em to the damage of their purſes, and loſs of their time to attempt that which they are not able ſo much as to aſſiſt 'em in. This is a ſufficient inducement to perſwade my ſelf, that theſe Rules will be acceptable; tho I know very well that I have raiſed a diſcourſe on a ſubject with which the world is very well acquainted, yet by way of requital I ſhall make greater diſcoveries than the famous Miſtreſs of it ever pretended to communicate; in a word, I promiſe to diſplay it in its perfection.

I conceive tis requiſite to adviſe you, firſt, in the election of Prints, Frames, and Glaſs; of each in their order. Mezzo-tinto Prints are to be preferred before all others, being more fit and ſuitable for Painting than thoſe that are engraved, for in theſe all the ſtroaks of the Graver are plainly viſible; but the other, if done with a neat and careful hand, on a good, fine-grounded print, can hardly be diſtinguiſht from Limning. Conſider, that ſome of theſe Prints are of a coarſe ground, others of a fine: the firſt are diſcernible, for they ſeem to be rough, and workt as it were with the pricks of a Pen; but the latter hath ſoft and fine ſhadows, like a piece neatly wrought in Indian ink, or a picture in black and white.

Obſerve farther what paper they are drawn upon; for if it be too thick, which you may foreſee by wetting a corner of it with water or your tongue, and it paſs not through the paper preſently, then conclude tis not for your purpoſe; but on the contrary, the thin and ſpungy paper muſt be elected: Their value is enhanced by the different ſize and goodneſs of each Print; ſome may be afforded for ſix pence or a ſhilling, others for 18d. or more.

Your Glaſs ought to be thin, white, and well poliſht, ſuch as is made for Looking-glaſſes. All blewiſh, red, green, and window-glaſs, cannot be allowed of here, you muſt altogether deſpiſe and caſhier it; for if you paint on either of theſe, eſpecially window-glaſs, your colours can never appear fair and beautiful.

Your Frames for glaſs-painting are uſually made of ſtained Pear-tree, with narrow mouldings for little pieces, which increaſe in bredth, as the ſize of your picture does in largeneſs; they are made with Rabets, and are afforded for 6,8, and 12 pence, or more, according to their ſeveral dimenſions.

Another ſort of Frames I recommend to you, moſt proper for thoſe Prints which you paint without glaſs, called Straining-frames: If you deſire to have them Carved, Guilded, or black, order them to be made flat, and even, without a Rabet on the back-ſide, half an inch leſs than the edge of the Cutt, every way; which is apt to rend when it undergoes the trial of ſtraining. This miſchance is occaſioned by the ſharp edge of the Plate, which almoſt cuts the paper when tis printed: If you approve of black Frames, command the Frame-maker to work them half round with Pear-tree; would you ſtain, or Japan them, guild or raiſe their carved work; this Book will ſufficiently inform and direct you. Thus much of theſe things in particular; I ſhall now proceed to give a catalogue of ſuch Colours as may be aſſiſtant to you in this buſineſs, together with the Oyls, and their ſeveral prices; as alſo directions to make drying Oyl, and various ſorts of Varniſh for Painting. And firſt, the names of your colours, and their value, as they are commonly ſold ready prepared, take in the very order that they are placed on your Pallet.

Flake White, finely ground in Nut-oyl, is ſold at 2s. the pound. White-lead, ground in the ſame oyl, 1s. per pound.

Yellow and brown Oaker, finely ground in Linſeed oyl, is vended for 3d. the ounce.

Yellow or Dutch Pink may be afforded, when ground, at the ſame rate.

Brown or glaſing-Pink is indeed very dear, the bigneſs of a Nutmeg grinded will ſtand you in 6d.

Fine Lake will coſt as much.

Light and brown Red, are only yellow and brown Oaker burnt; tis 3d. the ounce ready ground.

Italian Terravert, is not much uſed in this Painting, though very much in all others; tis dearer ſometimes than at others.

Umber

Umber, Collins-Earth, Ivory, blew black, are afforded at the ordinary price when ground, which is 3d. the ounce.

Diſtilled Verdegreas ground, you may have at the ſame rate with Brown Pink and Lake; but theſe three colours I would adviſe you to purchaſe by the Ounce, and grind 'em your ſelf, if it will ſtand with your conveniency; for the Colour-Grocers will afford theſe cheaper by the Ounce than Dram. Its price is 1s. the Ounce; indifferent brown Pink, and Lake, for the ſame value; but that which is more pure and fine, is 1s. 6d. 2s. and 2s. 6d. or more, as they excell in goodneſs.

Some Colours are in powder, which you muſt of neceſſity have by you, and ſhould mix and temper on your Pallet, as you ſhall have occaſion to uſe them.

The firſt is Vermilion, uſually ſold at 4d. the Ounce.

Carramine, being the fineſt and moſt excellent Red, is ſometimes vended for 3l. the Ounce.

For Blews, the beſt fine Smalt is to be bought for 4 or 5s. the pound.

Blew Biſe, uſeful only in making green colours, may be gotten for 4d. or 6d. an Ounce.

Ultramarine, the richeſt blew in the world, bears ſeveral prices: the deepeſt and beſt will coſt 6 or 7 Guinea's, but then it muſt be extraordinary fine; other ſorts are expoſed for 3 or 4l. the Ounce, which is very good too, and fit for this uſe; ſome again for 20s. the ſame quantity, and may ſerve for Painting, but tis too coarſe for glazing.

Yellow and pale Maſticott, which is fineſt, free from greet, with the brighteſt colour, is the beſt. If it prove coarſe, grind or waſh it a little on a clean ſtone; tis ſold for 2d. the Ounce.

Red Orpiment you muſt mix with drying Oyl; this too is afforded for 2d. the Ounce.

Theſe are the Colours uſeful in Painting, with which you may exactly imitate and hit any colour whatſoever, by different ways and methods of mixture. Their price alſo I have given you, if you buy them in ſmall parcels; but if you furniſh your ſelf with greater quantities at one time, you'l find the purchaſe more cheap, and eaſie. Obſerve, that ſix of theſe are tranſparent or glazing colours, viz. Brown Pink, fine Lake, Carramine, fine Smalt, Ultramarine, and Diſtilled Verdegreas.

To waſh, or make any of the Powder-colours very fine.

You muſt have four or five large Wine-glaſſes by you, and two or three quarts of clear water. Fill one of your glaſſes with it; put in half an Ounce, or as much of your colour as you intend to waſh; ſtir it well about with your knife, permit it to ſtand no longer than while you could count or tell forty; for in this ſhort ſpace of time all the coarſe will ſink and ſettle to the bottom, the

finer remains floating in the water, which convey and pour off into another glaſs, leaving the coarſe part behind. Let the veſſel, with the fine colour and water, ſtand till next day, by which time that alſo will ſettle to the bottom of the water. This being poured off, take out the colour; place it on a clean ſmooth Chalk-ſtone, to ſoak and drink up the water; and when tis dry, paper it up for your buſineſs.

Of OYLS.

It remains, that to this account of Colours, we ſubjoyn that of Oyls, which muſt be ſerviceable to us in the Art of Painting.

The firſt of theſe is Linſeed Oyl, ſold at 8d. the quart.

Nut-Oyl, to be purchaſed at 16 or 18d. the like quantity.

Oyl of Turpentine is afforded for leſs than 8d. the pound.

Drying-Oyl, will ſtand you in 2d. an Ounce at the Colour-ſhops, and Fine-varniſh 3d. which in my opinion is too dear; and therefore, if you'l give your ſelf the trouble, I'le be at the pains to inſtruct you, how to make either ſort.

To make the beſt Drying-Oyl.

Mix a little Letharge of Gold with Linſeed-Oyl, for a quarter of an hour boil it; if you'd have it ſtronger, continue boiling it, but not too much neither, leſt it prove over-thick and unſerviceable.

Another more ordinary.

Bruiſe Umber and Red-lead to powder, mix 'em with Linſeed-oyl, and for boiling follow the directions foregoing. When this Oyl has ſtood a day or two, and you find a skin over it, know then for certain tis at your ſervice.

To make Varniſhes for theſe Prints, or Pictures in oyl.

Put an Ounce of Venice-Turpentine into an earthen pot, place it over a fire, and when diſſolved and melted thin, add to it two ounces of oyl of Turpentine; as ſoon as they boil take off the pot, and when the varniſh is cool, keep it in a glaſs-bottle. This and all other varniſhes ought to be ſtopt cloſe, and ſecured from the approaches and damage of the Air. With this you may varniſh your Prints on glaſs or others, to render them tranſparent; this is what the Shops ſell for fine varniſh: ſhould your varniſh be too thick, relieve it by an addition of Oyl of Turpentine.

Another more excellent Varniſh either for Pictures in oyl, or making Prints tranſparent.

Incloſe ſix ounces of the cleareſt, white, well-pickt Maſtick finely powdered, in a bottle with ſixteen ounces of oyl of Turpentine; ſtop and ſhake them well together, till they are incorporated. Then hang the bottle in a veſſel of water, but not ſo deep as to touch the botom; boil the water for half an hour, in which ſpace you muſt take

take it out three or four times to ſhake it; if you'd have it ſtronger, boil it a quarter of an hour more. I could give you a greater number of Recipe's; but 'twill be too irkſome, tedious, and unneceſſary, ſeeing theſe will preſerve your pictures, and are as good in their kind as any Varniſhes whatſoever.

CHAP. XXIV.

To lay Prints on Glaſs.

HAving at large treated of the Colours, Oyls, and other materials required in this work; I proceed to inſtruct you how the Prints themſelves muſt be laid on Glaſs. Firſt therefore let your Prints be ſteeped in warm water flat-ways, for four or five hours, or more, if the paper be thick: provide then a thin pliable knife, with it ſpread Venice-Turpentine thin and even over the glaſs, and with your finger dab and touch it all over, that the Turpentine may appear rough. Next, take the Print out of the water, lay it on a clean Napkin very evenly, and with another preſs every part of it lightly, to ſuck and drink up the water of it; afterwards lay the print on the glaſs by degrees, beginning at one end, ſtroaking outwards that part which is faſtning to the glaſs, that between it and the Print no wind or water may lurk and hide it ſelf, which you muſt be careful of, and never fail to ſtroke out. Then wet the backſide of the print, and with a bit of ſpunge or your finger rub it over lightly, and the paper will role off by degrees; but be careful, and avoid rubbing holes, eſpecially in the lights, which are moſt tender: and when you have peeled it ſo long, that the Print appears tranſparent on the backſide, let it dry for two hours; next, varniſh it over with Maſtick or Turpentine-varniſh four or five times, or ſo often, till you may clearly ſee through it. After a nights time for drying, you may work on it.

To lay Prints, either graved, or Mezzo-tinto's, in ſuch manner, that you may role off all the paper, and leave the ſhadow behind.

Soak the Print in water, dry it with a cloath, ſpread on the glaſs oyl of Maſtick: and ſome Turpentine, and lay on the print upon it, exactly as before. When tis almoſt dry, bruſh off the paper with a bruſh, and you'l find none but the inky, ſhadowed part remain: then do this as the former with Maſtick-varniſh, which preſerve dry and free from duſt, until you are at leiſure to paint upon it.

To prepare Prints without glaſs or ſtraining-frames.

When your prints are ſteeped ſufficiently in water, lay them on a ſmooth, wet Table, with the print-ſide downwards, and rub 'em thin as before for glaſs. Next, with common paſte, do the backſide of your frame, and paſte on your print while wet: give it lei-

ſure to dry, and then varniſh it on both ſides four or five times with Maſtick or Turpentine-varniſh, until tis ſo tranſparent, that you may ſee the Picture as plain on the back as foreſide. Laſtly, allow it a day or two for drying.

Of the poſture and poſition of the Prints, and thoſe that paint them.

I may now very reaſonably ſuppoſe, that all things are in readineſs, and that nothing may hinder us from ſetting about the work in earneſt. Moſt Ladies that have practiſed this Art have made uſe of an uneaſie poſture for themſelves, and a diſadvantagious ſituation for their piece: for they generally ſtand to it when the windows are high, againſt which they place the Print; but whoſoever ſtands, cannot ſo ſteddily move the hand and pencil as the perſon that ſits down. I adviſe you therefore to a Table Haſel, very like to, and not improperly called, a Reading-desk; only with this difference, That where the Panel or back-board for the book is, there our Painting-desk may be all open, with three or four wiers pendant-wiſe, to keep the picture from falling through, and a narrow ledge at the bottom to ſupport it. Beſide theſe, I would have little holes made equally diſtant on both ſides of the Desk, as tis remarkable in Painters Haſels, that by pegs or pins, and a narrow ledge laid upon them, I may raiſe my Picture higher or lower, as it beſt ſuits with my conveniency. Being thus fixt, lay a ſheet of very white paper behind the picture on the table, and you'l find it much better, and more conveniently placed than againſt the window.

How to paint a Mezzo-tinto-Landskip on Glaſs, or otherwiſe.

The firſt thing to be attempted in this work, whether Landskip or others, is Glazing all thoſe places that require it; and if you deſire they ſhould lie thin, and drie quickly, (as they ought to do,) mix varniſh when you lay them on, and in four hours time they'l be ready for the reception of other colours. In Landskip, you ſhould firſt glaze the neareſt and great trees, and ground 'em with brown Pink, or, if you fancie them greener, add diſtilled Verdegreas. The trees, that are to appear with a lively, beautiful green, as alſo the leaves and weeds, that are in ſome pictures, muſt be glazed with Dutch-Pink, and diſtill'd Verdegreas; the trees farther off, with Verdegreas alone; the hills, mountains, and trees, at the greateſt diſtance of all, remember to glaze with fine Smalt, a little Lake, and Verdegreas, all thinly mixt with varniſh. As for the Skie, although ſeveral Miſtreſſes practiſe and teach the cutting of it out from the picture, and painting it on the glaſs, I do by no means allow of it, for it agrees not with the eye, but makes that part which ſhould ſeem more diſtant, appear too nigh and before the reſt; in a word, it ſpoils and diſparages the whole piece. I cannot ſuggeſt to my ſelf any reaſon for this fooliſh contrivance, unleſs

a ſenſe of their inabilities to paint 'em beautifully, obliges them to commit ſo great an abſurdity. Take then Ultramarine, or, for want of that, fine Smalt; mix it thin with varniſh, and glaze it over two or three times with a clean large Pencil, and a very ſwift ſtroak; for if you're tedious, it will dry ſo faſt, that you cannot poſſibly lay it even. If the Landskip be adorned with Figures, Buildings, Rocks, Ruins, or the like, they require finiſhing firſt of all. The mixture of colours for theſe things conſiſts chiefly of white, black, and yellow, ſometimes a tincture of red; but the management and compoſition of them I leave to your inclination, fancy, and experience: yet I would have you conſider, that all your Colours for this ſort of Painting ought to be extraordinary light. Now to finiſh the Trees, Ground, and Sky, and the reſt of the picture, begin as before with the greateſt or neareſt trees, and with yellow Pinke and white, paint over the lighteſt leaves; but with a darker colour of Pink, and a little Smalt, do neatly over the darkeſt and outward leaves with a ſmall pencil dipt in varniſh. Thoſe trees you would have beautiful, paint with a mixture of yellow Maſticott, Verdegreas, and white; the darker parts with Pink, Verdegreas, and white; as thoſe trees alſo which you glazed with Verdegreas only, they being mixt very light with white. But to finiſh the skie and foreskip; if any clouds appear, touch them with varniſh and light colour, made of white, yellow Oaker, and Lake: With theſe likewiſe touch the lighteſt parts of hills, and towns, at the remoteſt diſtance; then mix Smalt and White as light as you can conveniently, and paint over the skie; add to theſe a tincture of Lake, and do over the darker clouds: Let your colours lie thin, and even; if the whole be finiſhed, grant it time to drie in. If you would have your Picture look more ſtrong, brisk, and lively, ſet it againſt the light, or on the Haſel as before; and although tis painted all over, you may perceive the ſhadows and lights through it; if not, what you painted before will guide you. Paint then your skie and foreſight with the ſame but lighter colours than before, and ſo every thing elſe reſpectively.

CHAP. XXV.

To Paint a piece of figures, as Men, Women, &c.

IN painting a Face, the firſt thing required is, if there are any deep ſhadows, to glaze and touch them thinly with Lake, brown Pink, and Varniſh; alſo the white ſpeck and black ball, or ſight of the eye, as the Print will direct you; the round white ball of a convenient colour too. If you make the lips of a delicate red, glaze them with Carramine, or Lake: For the reſt of the face, begin with the dark ſide, and paint the ſhadows with a colour more

red than ordinary, for which Vermilion, yellow Pink, and white, are moſt proper; where note, that all varniſh is forbid in painting fleſh-colours, except what is uſed in glazing the ſhadows: if you ſhould mix varniſh, the inconvenience will be, that the colours will drie ſo faſt, that you cannot ſweeten the ſhadows with the fleſh. Then give ſome touches on the ſtrongeſt lights of the face, as the top of the noſe, forehead, and by the eyes, mouth, and chin, with a colour made of white, pale Maſticott, or yellow Oaker, and a little vermilion, and mixed according to the complexion intended; then mix that colour a thought darker, and lay it on all the face, that was not painted before, very carefully; yet for the mouth, and cheeks, ſomewhat redder. Next, with a fine clean pencil, that has been uſed and worn a little, hatch and ſweeten all your fleſh-colours and ſhadows ſweetly together, cleanſing the pencil as often as tis requiſite. Cheeks too pale, or any other part, may be regulated with ſuitable colours, whilſt the piece is moiſt and wet. For ſwarthy complexions, mix the fleſh-colour with white, yellow or brown Oaker, and light red, with ſhadows agreeable. I requeſt you to obſerve the ſame method in painting breaſts, hands, or naked bodies, as for the face: When any of theſe are drie, you may go over them again, by which ſecond painting you may effectually mix your colours to your humor. Laſtly, be ever careful, that your pencil be ſteddily guided, without the leaſt ſlip or treſpaſs upon lines and features of a diſagreeing colour.

To Paint Hair.

Tis not convenient in this Painting to uſe Varniſh or Colours neer ſo dark as the life, for the Print will darken it: as for example; Suppoſe I were to paint an head of hair that is black, I would mix white, black, red Oaker, with a touch of Lake or light red, all which may produce an aſh-colour; and the hair or Peruke being coloured with it, will repreſent a natural black. Now to make the curles ſhew ſtronger, touch the lighteſt parts with a lighter colour, and the darkeſt with the contrary; all which you may ſee through, if they are not laid too thick.

To paint Drapery or Garments.

To paint a piece of Drapery or Cloath, of a broken colour, you muſt take care of its mixture; yet you are to make three degrees of the ſaid colour, that is one, the very colour, another more light, the third darker: this laſt is for the darkeſt folds, the lighteſt for the lighteſt pleats, and the colour between both for the other part of the garment; ſweeten the colour with a worn pencil, that the folds may not lie hard. If you have a mind to embroider a garment, make fringe, or any other parts with ſhell or powdered Gold or Siver, mix then your metals with gum-water, and with a

fine pencil hatch or embroider your flowers, and touch the fringes, or what elſe beſt pleaſes you, before you either glaze or paint the garment you deſign to adorn, after this manner.

How to paint changeable Drapery.

Imagine that your garment to be painted had its ground purple, and the lights yellow; take then a fine pencil dipt in varniſh, and with yellow Maſticott touch thinly all the lighteſt parts of your folds; if there be occaſion repeat it, for your colour muſt be very thin with varniſh: when drie, glaze it all over with Lake and Ultramarine, or Smalt with varniſh once or twice, and let it drie; then mix three degrees of a purple colour, one of Lake, Smalt, and White, and lay them on, as the laſt Paragraph directs you.

To paint ſeveral ſorts of Red Drapery; and, firſt, of the Fineſt.

Take Carramine, and mix it thin with varniſh alone; glaze over your garment once, if you'd have it very beautiful, two hours after do the ſame again; and when that is drie, with vermilion and white, or vermilion only, you may paint all except the dark ſhadows, which ſhould have red. If you can ſee through the colour when drie, the lighteſt folds, touch them over with clear white, and they will appear more rich and ornamental.

Another Red near the ſame.

Grind Lake very finely in oyl, temper it well with drying oyl and varniſh; with this glaze over your Drapery two or three times, and when tis dry, paint the lighteſt with white, the darkeſt with light or brown red, the remainder with vermilion.

Other Reds more ordinary, without Glazing.

Mix vermilion and white, and paint the ſtrongeſt lights with it; the dark ſhadows with a light or dark red, and the reſt with vermilion. For the lighteſt folds, mix light red and white; for the dark pleats, brown red; for the reſt, light red only.

To paint the beſt Blew, and glaze with Ultramarine.

Mix Ultramarine with thick Nut-oyl; but if you cannot wait and attend its drying two or three days, then inſtead of oyl uſe varniſh, and glaze your garment three or four times over, letting it dry between every turn; when tis dried, make three degrees of Smalt and White very light, and with the cleareſt white do the lighteſt folds, and the reſt as directed in the other colours. If you are unwilling to beſtow Ultramarine upon it, you may after the ſame method glaze with fine Smalt, and varniſh it as often as with the former, and paint it with White and Smalt: An indifferent Blew is made with White and Smalt, mixt in ſeveral degrees without glazing.

To glaze and paint the beſt Purple-Drapery.

Glaze the garments thin, once over with Carramine, or Lake; when tis dry, paint it every where with Smalt and White, lighter or darker as you think beſt, but let the lighteſt folds have ſtill a colour more light than the reſt. Contrary to this you may produce a purple, by glazing your work over once or twice with Ultramarine, or Smalt, and paint it with Lake and White.

Purple without glazing.

Make a mixture of Lake, Smalt, and White, with which paint the Drapery, heightning and darkening the folds as in the other Receipts.

Yellow Drapery.

For your lighteſt folds, mingle yellow Oaker, and White; and brown Oaker for the ſhades: if that is not dark enough, Umber will make it ſo; but do over the other pleats with yellow Oaker. Such another colour may be made with White, yellow and brown Pink.

To paint the moſt beautiful Yellow.

Glaze your Drapery, or any thing you would have lovely, with brown Pink once or more, and the darkeſt parts oftner; after tis dried, touch the lighteſt folds with pale Maſticott, the next with yellow Maſticott: if ſome require a colour darker than that, mix yellow or brown Pink; but for the ſaddeſt of all, uſe yellow Pink and a little Umber. When tis drie, you may paint all with white, except the ſhades.

To finiſh, varniſh, and poliſh Pictures, that are not laid upon Glaſs.

Theſe deſire the ſame proceedings with thoſe on Glaſs, unleſs you have a mind to adorn Embroidery, Fringe, or the like, with Gold or Silver. Touch then the forſide of your picture with ſhell-gold in gum-water; or elſe, after you have varniſht it two or three times with varniſh made of Spirit, take Japan gold-ſize, with which hatch and lay it over with gold-duſt; and if your judgment and experience will allow of it, you may touch and heighten all the ſtrongeſt lights, and deepen your ſhadows too on the foreſide, which gives ſo much life to it, that Limners themſelves have been deceived, and miſtook it for a piece of real painting. I deſire young beginners to forbear, and not attempt this way of finiſhing, till experience and practice ſhall give them incouragement. If you deſign to varniſh and poliſh any of theſe Prints, lay on the colours without skins, and very even on the backſide, and permit them to drie at leaſt a week (for the longer the better) before you offer to varniſh them after this following manner.

To

To varnish these Prints, or other Pictures, without polishing.

Take of the best white Japan-varnish, and an equal quantity of Varnish made of Mastick and oyl of Turpentine; into these mingled together, dip a fine Camels-hair-brush, and with it varnish over your piece, four or five times carefully by the fire, as you are taught to do Japan; and you'l find that it gives a very rich gloss.

To varnish pictures, and polish them, like Japan.

With white-Japan-varnish only wash over your work five or six times, observing all the method for Japan directly. When it has rested three or four days, lay the Picture on the Cushion, whereon you cut the Leaf-gold: then with Tripole and water polish it; and lastly, clear it up as you do White-Japan.

These are the Rules in short, I thought fit to lay down in the treatise of this pretty Art; and I question not but they are full, most exact, and satisfactory, and will be found so, when the Ingenious Ladies shall put them into practice.

To Imitate and counterfeit TORTOISE-SHELL *and* MARBLE.

CHAP. XXVI.

BEfore Japan was made in England, the imitation of Tortoise-shell was much in request, for Cabinets, Tables, and the like; but we being greedy of Novelty, made these give way to modern Inventions: not, but that tis still in vogue, and fancied by many, for Glass-frames, and small Boxes; nay, House-Painters have of late frequently endeavoured it, for Battens, and Mouldings of Rooms; but I must of necessity say, with such ill success, that I have not to the best of my remembrance met with any that have humour'd the Shell so far, as to make it look either natural, or delightful. But, to avoid all reflections, I must attribute this to that mistaken piece of frugality in them, who think, if they can agree with a Painter by the greatt, their business is done; for by

theſe means, they not allowing the Artiſt a Living price, he cannot ſpend both his oyl and labour, nor ſtretch his performances to the utmoſt extent of his skill. On the other hand, ſome there be who are indeed willing, but not being Maſters of what they profeſs, ſink and come ſhort through their inabilities. I believe the complaint is univerſal; the ingenious and moſt excellent in each profeſſion, being deſtitute of a reward that is anſwerable and proportioned to the worthineſs of his undertaking.

But tis high time that we cloſe with the buſineſs in hand. And firſt, the Tortoiſe-ſhell, I propoſe for your imitation, is that which is laid upon Silver-Foil, and is always made uſe of for Cabinets and Boxes, for it gives life and beauty to the Shell, which elſe would appear dull and heavy. Now to counterfeit this very well; your wood ought to be cloſe-grain'd, ſmooth, and cleanly wrought off, as Pear-tree; but if it be a coarſe-grained wood, as Deal, Oak, or the like, you muſt prime it with Whiting, as you have been taught in the chapter of black Japan for coarſe-grained woods. When either of theſe are ruſhed ſmooth, as is required; take a fit varniſhing tool dipt into a gallipot of the thickeſt of your Seed-lac-varniſh, and wet with this varniſh the breadth of a Silver-leaf, which you muſt take up with cotton, and clap on it whilſt tis moiſt, dabbing it cloſe to the work, as you have been taught in Guilding. This done, waſh again, and lay on another leaf of Silver, ordering it as before, and ſo continue, till the whole is ſo overſpread with Silver. When tis through drie, with a fine hair-bruſh ſweep off all the looſe Silver. Next, grind Collins-earth very finely on a grinding-ſtone, mixed either with common ſize, or gum-water; this I eſteem better than Lamblack, becauſe Collins-earth comes much nearer to the colour of the Shell: Being finely ground, mix it with more common ſize, or gum-water, as you have made uſe of either in the grinding. With this ſpot the darkeſt of your Shell, ſtriving to the utmoſt to imitate it as nearly as tis poſſible; and in order hereunto, I counſel you to procure a piece or more of the true, right Shell, that hath much variety in it; this lying by you, will quicken and aſſiſt your fancie, and enable you to perform it with much more eaſe and cunning. You may obſerve, (when this is done, that ſeveral reds, lighter and darker, offer themſelves to view on the edges of the black, and ſometimes lie in ſtreaks on the tranſparent part of the ſhell: To imitate this, you muſt grind Sanguis Draconis very fine with gum-water; and with a ſmall pencil draw thoſe warm reds, flushing it in and about the dark places more thick, but fainter, thinner, and with leſs colour towards the lighter parts of the ſhells; ſweetning it ſo, that by degrees it may looſe its ſtrength of red, being intermixt with, and quite loſt in the ſilver, or more tranſparent part. Tis worthy your obſervation, that thoſe who are expert and ready at ſpotting or working this imitation, do uſually grind the forementioned colours drie and

very

very finely upon a ſtone, and mix 'em with fine Lacc-varniſh as they work them, which is moſt agreeable and proper, as I have noted before, being not ſo apt to poliſh off as Size or gum-water; notwithſtanding, I adviſe young beginners to uſe ſize or gum-water, for I ſnppoſe they are not able to do it ſo well, that it ſhould not require a review and correction; for then they may with eaſe and a little care rub out any faulty place, and go over it again, until tis done artificially, (but this convenience is not to be had, if you imploy Lacc-varniſh at the firſt.) When this is done, and dried, give it ſix waſhes of your Seed-lacc-varniſh; let it reſt one day; after which time ruſh it gently, till tis ſmooth and fit for the ſecond operation: in order to which, grind Dragons-blood and Gambogium, in an equal, but ſmall quantity, very finely; put them into as much Seed-lacc-varniſh as will waſh it ſix times more: permit it to ſtand twelve hours, and then allow it the third varniſhing, and with the laſt mixture waſh it ſo often, till your ſilver is changed into gold, or a colour like it. Note, that your firſt waſhings may be with the coarſe, the two laſt with the fine and cleareſt of your Seed-lacc-varniſh; avoid making your varniſh too thick and high coloured with Gambogium, and Sanguis Draconis, but heighten it by degrees, otherwiſe your ſilver will be too high-coloured, before you have given it a ſufficient body of varniſh. When it has ſtood two days, poliſh and clear it up, as you have been inſtructed in the treatiſe of black varuiſhing.

Another way to counterfeit Tortoiſe-ſhell.

Firſt, prime, lacker, and ſize your work in oyl very thin, as you are taught before in the Art of Guilding, and when your ſilver is laid on and dried, let theſe colours be ground fine and thick in drying-oyl, placing them on your Pallet; they are, burnt Umber, Collins-earth, brown Pink, and Lake. Do over your work with Turpentine-varniſh, and whilſt it is wet, mix brown Pink and Lake thin with varniſh; and lay all your fainteſt clouds or ſpots, which you may ſoften very ſweetly, ſeeing your varniſh is moiſt. After three hours ſtanding, or longer, if the colours are drie, with a large, ſoft Tool, paſs it lightly over; and again wetting it, lay in your clouds more warm and dark with Umber and Collins-earth, before tis drie; always obſerving the life, and ſweetning your work, which is blending and mixing two colours after they are laid, ſo that you cannot perceive where either of them begin or end, but inſenſibly join with each other. If the clouds are not dark enough, repeat the varniſhing and clouding once more, where tis required. When tis well dried, glaze it two or three times with brown Pink, yet a little tincture of Verdegreas in it will not be amiſ; if you had rather, you may varniſh it with Lacc-varniſh, and finiſh it as you did the former.

Whiten and prepare your wood in all reſpects as you do for white Japan; and after you have done it over with flake white, or white-lead, if you deſign a white with ſome veins, uſe ſome Vine-black, (which is made of the cuttings of Vines burnt and grinded,) mix two or three degrees of it with white-lead and a very weak ſize being warmed, until you have produced the intended colour for the clouds and veins of the Marble. Being thus far advanc't, call for a large, clean bruſh, wet your piece over with water, and before tis dry, with a great Camels-hair-pencil, dipt in the paleſt thin mixture, fluſh or lay the fainteſt large clouds and veins of your Marble, which being laid on whilſt the work is wet, will lie ſo ſoft and ſweet, that the original will not exceed it. Then if your work be not too drie, take a ſmaller pencil, and with a colour one degree darker than the firſt, touch all the leſſer veins and variety of the Marble: If your work drie too faſt, wet it again with the bruſh and water, and lay not on your colours when the water is running off, leſt they bear it company. Laſtly, take a ſmall-pointed feather, and with the deepeſt colour touch and break all your ſuddain or ſmaller veins, irregular, wild, and confuſed, as you have them in the natural Marble. After a days drying, cold-clear it, that is, do it over with Iſinglaſs or Parchment-ſize; and then varniſh, poliſh, and clear it up, exactly in all things according to the directions for white Japan, to which places, and others above mentioned, we refer you. By mixing other colours this way, any ſort of Marble is ſubject to your imitation; and, if neatly done, well poliſht, and varniſht, will not only exceed any Marbling in oyl, but will in beauty and gloſs equal the real ſtone.

CHAP. XXVII.

Of Dying or Staining Wood, Ivory, &c.

To Dye Wood a beautiful Red.

WWoods, that are very white, take this dye the beſt of any: ſet a kettle of water boiling with a handful of Allom, caſt your wood into it, permitting it to boil a little; that done, take your wood out, and put into the ſaid water two handfuls of Braſil wood, then return your wood into the veſſel again to boil for a quarter of an hour, and tis concluded. When dry, you may ruſh and poliſh it, or varniſh it with the tops of Seed-lacc-varniſh, and poliſh it; by which management, you will find the wood covered with a rich and beautiful colour.

To ſtain a fine Yellow.

Take Burr or knotty Aſh, or any other wood that is white, curled, and knotty; ſmooth and ruſh it very well, and having warmed it

it, with a bruſh dipt in Aqua fortis waſh over the wood, and hold it to the fire, as you do Japan-work, until it leaves ſmoaking: when dry ruſh it again, for the Aqua fortis will make it very rough. If to theſe you add a poliſh, and varniſh it with Seed-lacc, and then again poliſh it, you'l find no outlandiſh wood ſurpaſs it; for the curled and knotty parts admit of ſo much variety, being in ſome places hard, in others ſoft and open-grained, to which Aqua fortis gives a deeper colour, than to the harder and more reſiſting parts. In ſhort, you'l perceive a pleaſing variety interwoven, beyond what you could imagine or expect. If you put filings or bits of metals, as braſs, copper, and iron, into the Aqua fortis, each metal will produce a different tincture: the beſt French Piſtols are ſtockt generally with this ſort of wood, and ſtained after this manner.

To Dye or Stain Woods of any colour, for Inlaid or Flower'd work, done by the Cabinet-makers.

Uſe the moiſteſt horſe-dung you can get, that has been made the night before; through a ſieve or cloath ſqueez out what moiſture you judge ſufficient for the purpoſe. convey it into ſeveral ſmall veſſels fit for the deſign; in each of theſe diſſolve of Roach-allom, and Gum Arabick, the bigneſs of a nutmeg, and with them mix reds, blews, greens, or what colours beſt pleaſe you, ſuffering them to ſtand two or three days, yet not without often ſtirring them. Then take your woods (of which I think Pear-tree is the beſt if t be white,) cut them as thick as an half-crown, which is in all reaſon thick enough for any Fineered or Inlaid work, and of what bredth you pleaſe; making your liquors or colours boiling hot, put the wood into it, for as long time as will ſufficiently colour them; yet ſome muſt be taken out ſooner than the reſt, by which means you'l have different ſhades of the ſame colour; for the longer they lie in, the higher and deeper will be the colours: and ſuch variety you may well imagin contributes much to the beauty and neatneſs of the work, and agrees with the nature of your parti-coloured flowers.

To Dye or Stain Wood Black.

Take Log-wood, and boil it in water or vinegar, and whilſt very hot bruſh or ſtain over your wood with it two or three times; then take the Galls, and Copperas, well beaten, and boil them well in water, with which waſh or ſtain your work ſo often till it be a black to your mind; the oftner it is layed, the better will your black be: if your work be ſmall enough, you may ſteep it in your liquors inſtead of waſhing it.

The beſt Black Dye for Ivory, Horn, Bone, &c.

Put pieces of Braſs into Aqua fortis, letting it ſtand till tis turned green, with which waſh your Ivory (being poliſhed) once or twice. Next, boil Logwood in water, into which put your Ivory, whilſt tis warm, and in a little time it gives a fine black, which

you muſt now ruſh and poliſh again, and twill have as good a gloſs and black as any Japan or Ebony.

If you deſire any foldage, flowers, or the like fancies ſhould remain white, and of the ſame colour with the Ivory; draw them neatly on the Ivory with Turpentine-varniſh, before you ſtain it; for thoſe places which you touch with the varniſh, are ſo ſecured by it, that the Dye cannot approach or diſcolour them. After tis dyed, if you can hatch and ſhadow thoſe fancies with a Graver, and fill the lines by rubbing and clearing up the whole with Lamblack and Oyl, it may add much to its ornament and perfection.

To Stain a Green colour on Wood, Ivory, Horn, or Bones.

Firſt, prepare either of them in Allom-water, by boiling them well in it, as you were juſt now inſtructed. Afterwards grind of Spaniſh-green, or thick common Verdegreas, a reaſonable quantity, with half as much Sal-Armoniack; then put them into the ſtrongeſt wine-vinegar, together with the wood, keeping it hot over the fire till tis green enough: if the wood is too large, then waſh it over ſcalding hot, as in the other inſtances.

To Dye Ivory. &c, Red.

Put quick-lime into rain-water for a night; ſtrain the clear through a cloath, and to every pint of water add half an ounce of the ſcrapings of Braſil-wood: having firſt boil'd it in Allom-water, then boil it in this, till tis red enough to pleaſe you.

Thus, Courteous Reader, are we at lenghth arriv'd at our deſired Port: Our Performances have been no way inferiour to our Promiſes. What we ingaged for in the beginning, we have punctually accompliſht; and nothing certainly remains, but that you convert our Precepts to Practice; for that will be the ready way to examin, and try, whether they are falſe or inſufficient. We have all along been directed by an unerring Guide, Experience; and do therefore adviſe you, upon the leaſt miſcarriage, to make a diligent review, and doubt not but ſecond thoughts will convince you of too ſlight an obſervance. We deſire you'd be as exact and regular in your performances, as we have been in ours; for by theſe means, Satisfaction will attend both Parties, all our deſigns muſt ſucceed to our wiſh, and our Labours ſhall be crowned with ſucceſs and reputation.

FINIS.

The Lidd of a Powder Box

The Lidd of a Patch Box

The Fellow to it

The Fellow to it

Other patterns for Powder Boxes

Other Pattems for Patch Boxes

The Sides

The Sides

The Fellow

The Fellow

Other patterns for Powder Boxes

Other Patterns for Patch Boxes

Another Sort of work for ye Sides of Powder Boxes

For the Sides of Patch Boxes

The fellow to it

The fellow to it

Cloth
Brushes

Comb
Brushes

A Pincushing Trunks for Pendents Necklace Rings & Jewells

The topp of a 12 Inch Frame for a Locking Glass for Jappan Worke

The Bottom of ye Said frame

The Side of ye fram on ye Right hand

The Side of ye frame on ye Left hand

The topp of a halfe Rownd Frame for Japan worke; called a: 10: Inch Dreſing frame for a Looking Glaſs:

The Bottom of ye said Frame

The Side of ye frame to ye Right hand

The Side of ye Frame to ye Left hand

For a Standish for Pen Inke & paper wch also may serve for a Comb Box

The Fore Side of ye Standish

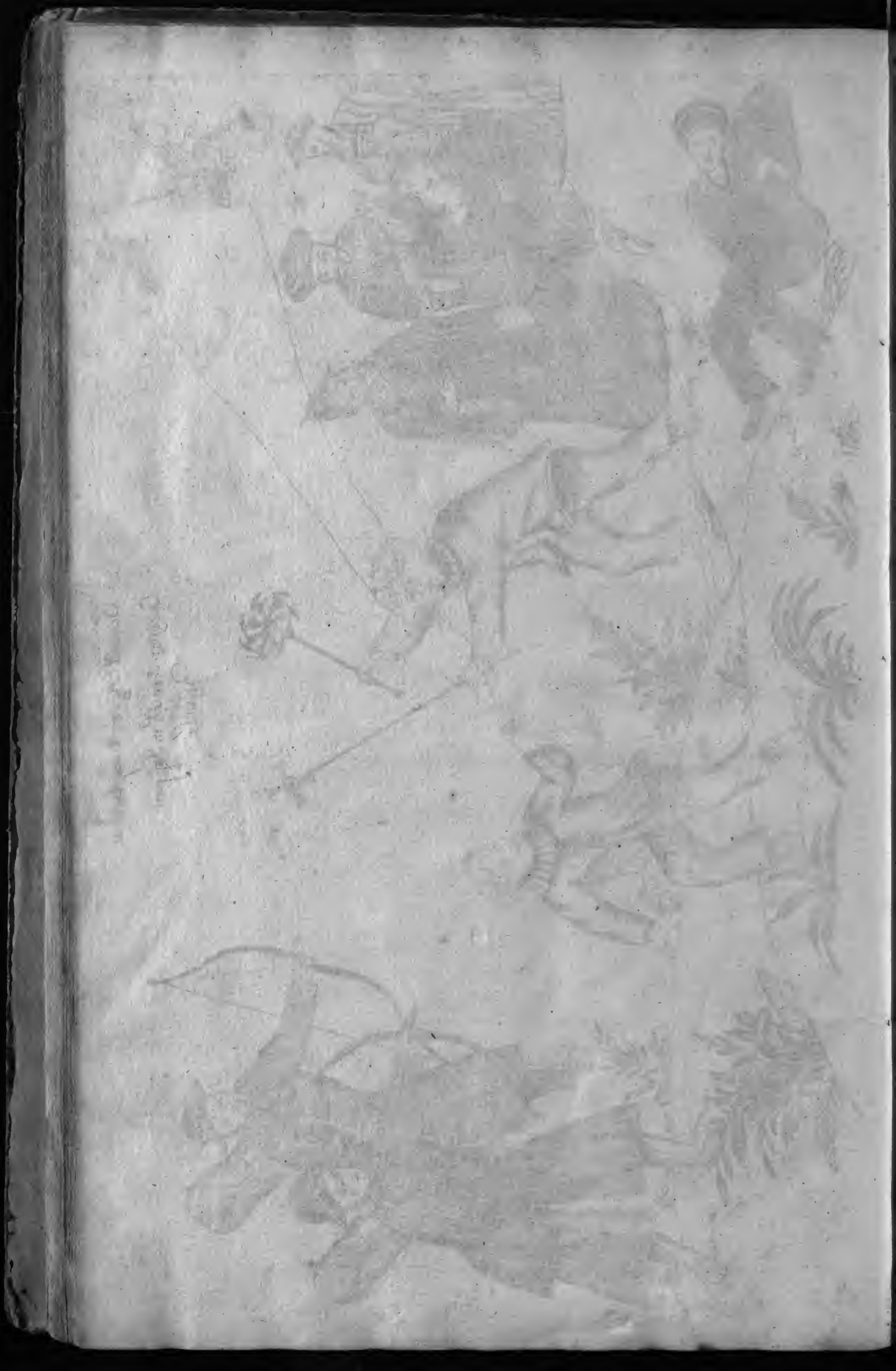
The Moulding

The Morning

For y^e Topp or Lid of a Combe Box

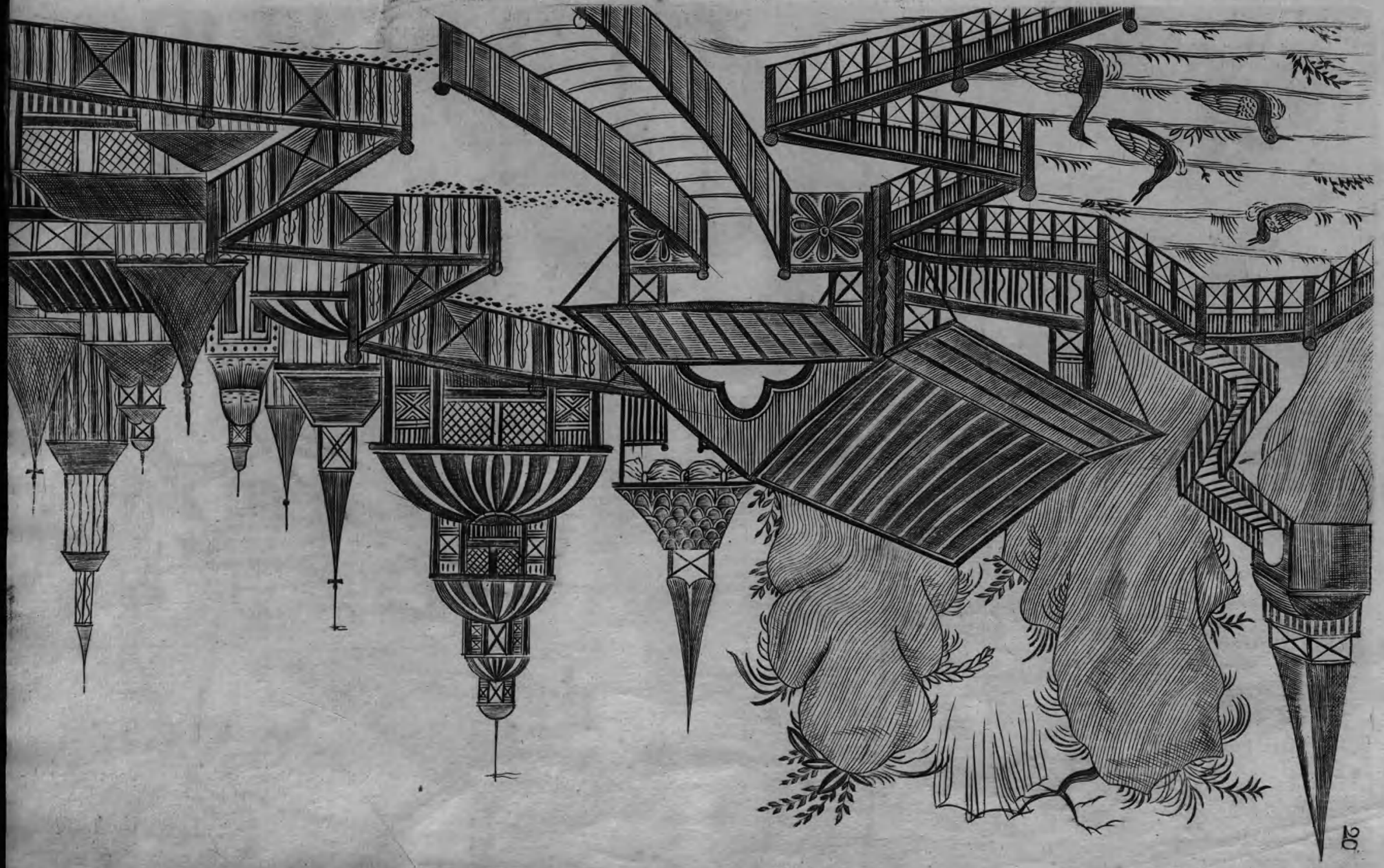
The fore Side of y^e Combe Box

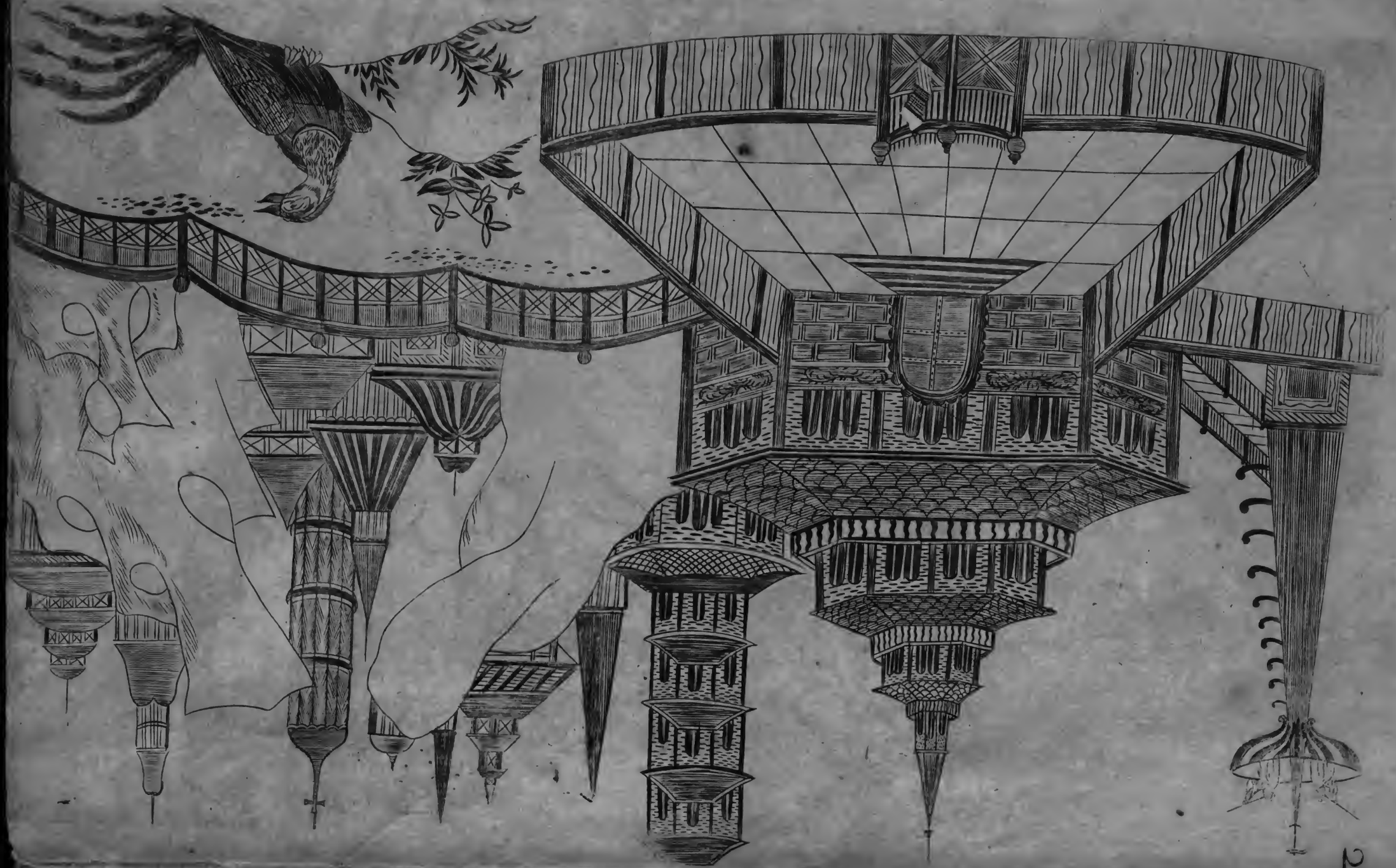
Seuerall Figvres to be plased as
Occasion serveth in Jappan
Worke

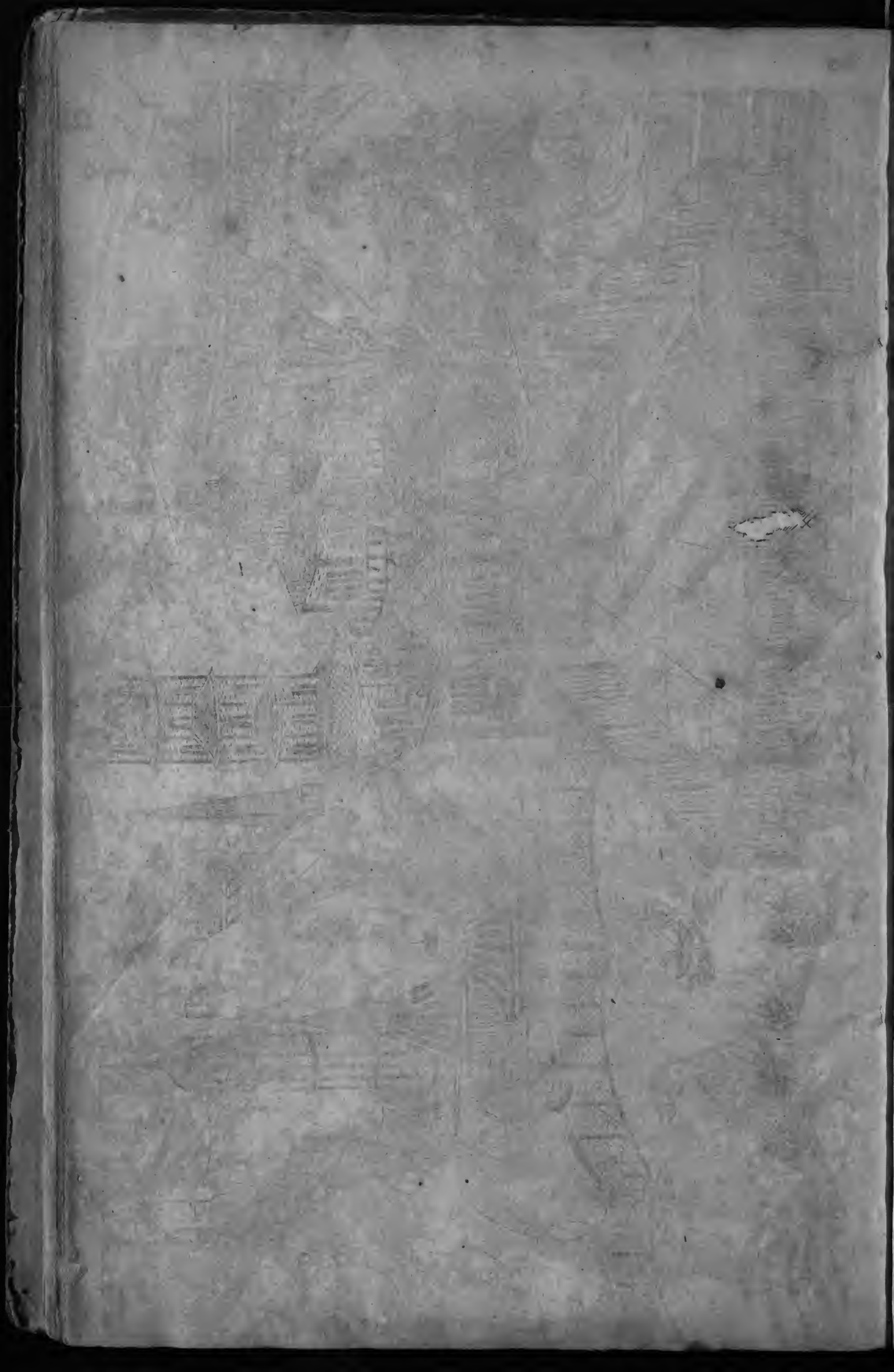


A Pagod Worshipp in ye Indies

Another







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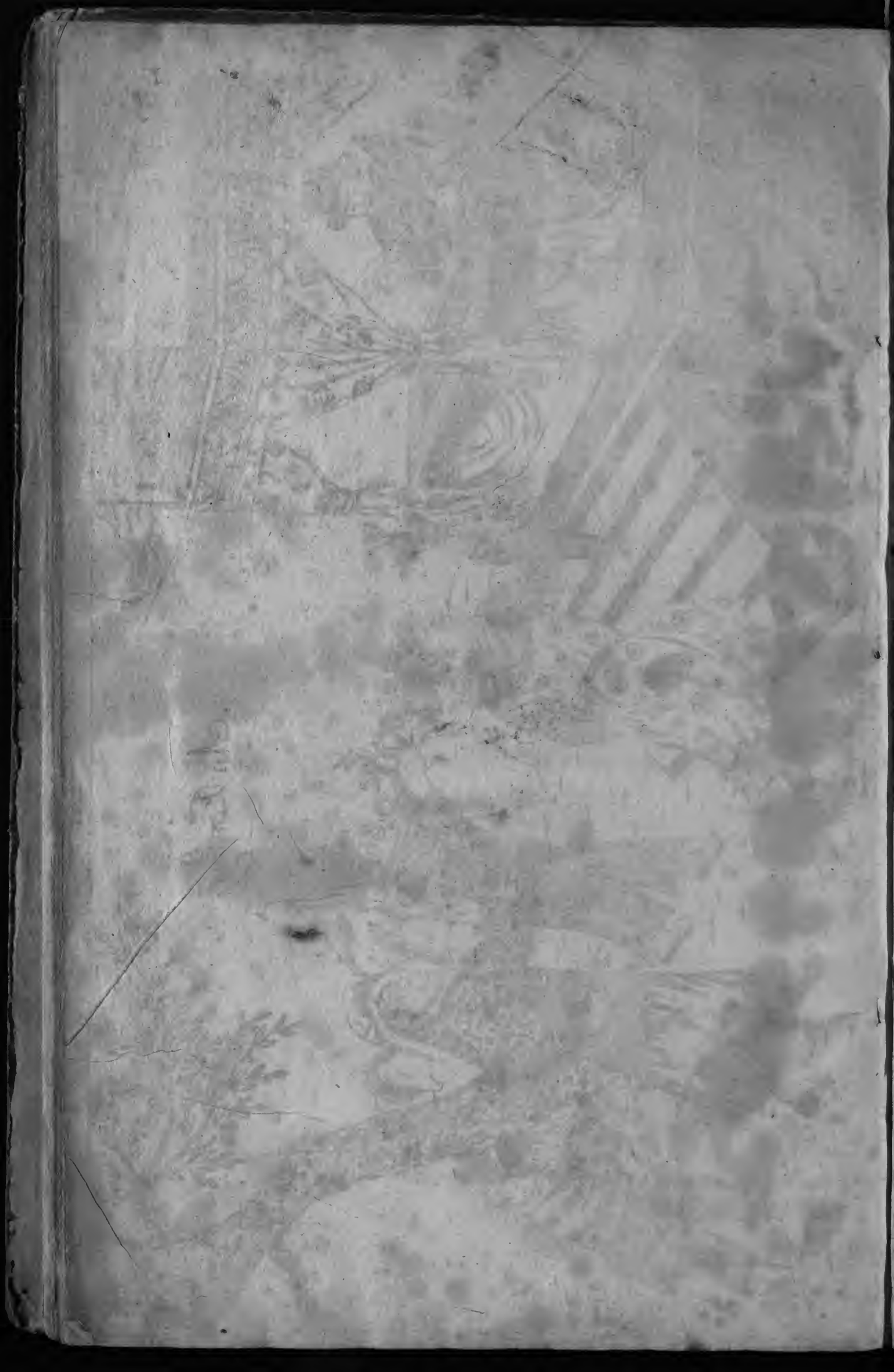
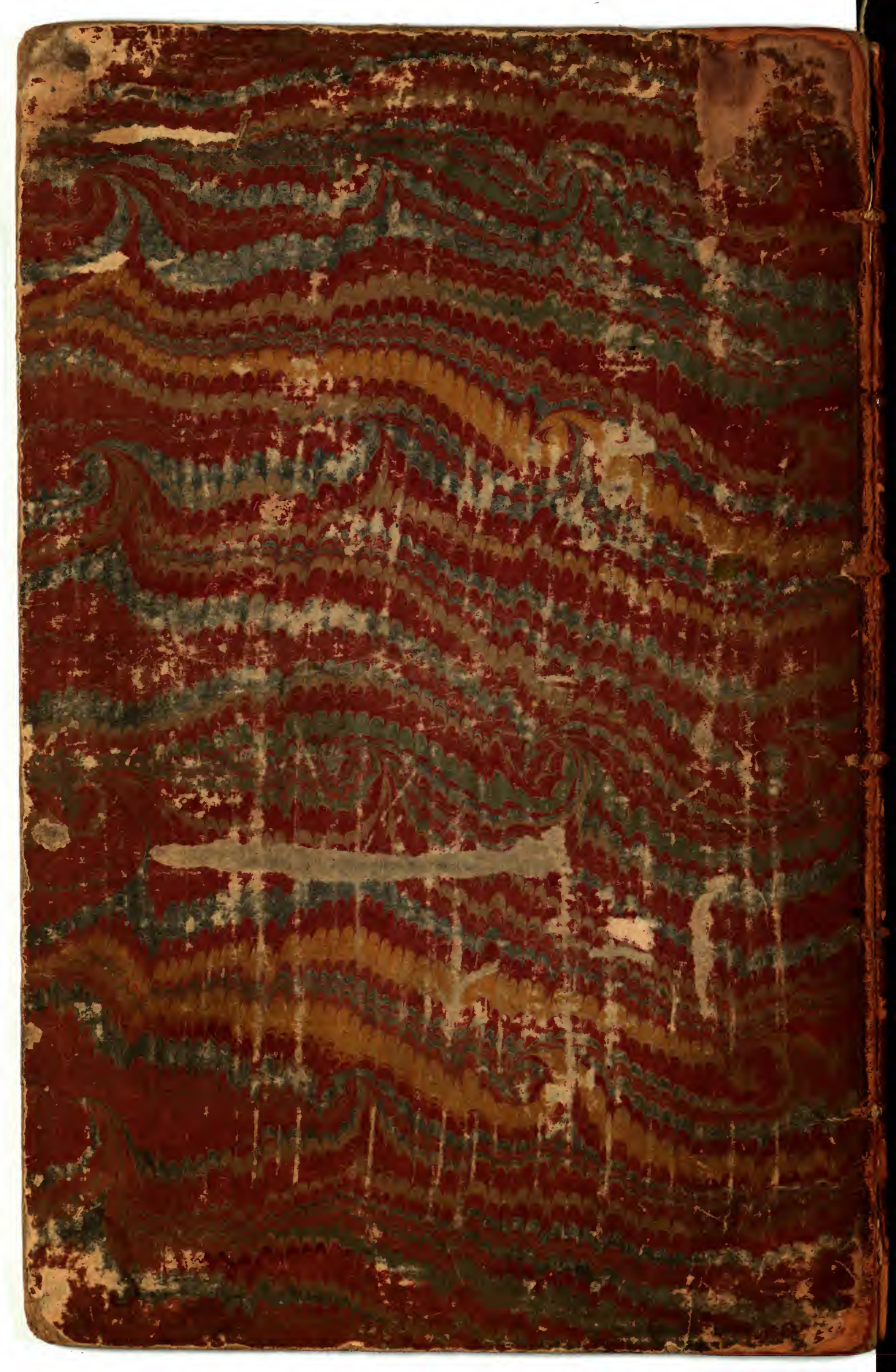
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